

Number 14

# hardcore

hardcore for the hardcore

25¢

Sell



HIS HEAD IS DONE

Xes Dail



# anasarca

would like to give  
thanks and love to the following for helping out  
and making our summer tour successful and fun.

Jason, Tom "The Fist" Hopkins, Mike the Mechanic and THO KO LOSI for picking us up when we broke down, Rebekka and everyone else involved in the donation cup, Steve Yuletide, Daniel Spearfinger, Chris, Tom, Kerry for booking half of our tour, PALATKA, TORCHES TO ROME, SEEIN' RED (thanks for the underwear, enjoy the SEEIN' RED/ANASARCA RESIST FIST), THE DEADWOOD DIVINE, ONE EYED GOD PROPHECY, JULIA, CONSTATINE SANKATHI, BLAKE, PIEBALD, DISEMBODIED, SET VECTOR 71, CLOSURE, ACRID, CAS-TOR, and BRAID.

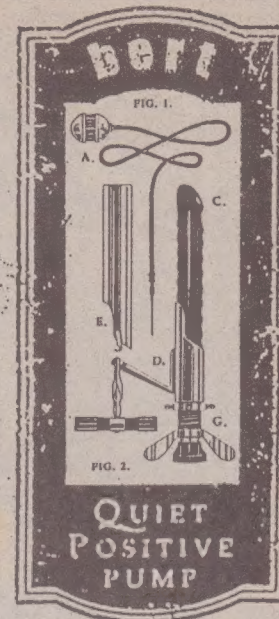
**Wash DC:** luci, the happy hardcore house. **BOSTON:** John Woodbox and the Harvest Food Coop. **CANADA:** Dave, Gordon ANIMA, Edith Montreal, Yannick and the great canadian bacon religion, Dave and his house, the rockers at TERMINAL 2, and the Acrid groupies. **WI:** kerry. **MN:** Erica, Sonia, and Brian CONTRASCIENCE. **KALAMAZOO:** Joel at 31G and everyone who housed us at Davis St. **OH:** Ronis, Cliff, and the Neil House. **ATLANTA:** Defy House,

Scott, Gavin. **VA:** Amanda. **LIT-TLE ROCK:** Adam and Sara. **TX:** Bonnie BraeHouse, Ryan, AT THE CUP. **AZ:** Rachael, Mike and Tawna King of the Monsters, Mike and the Inclusion Art Space. **CA:** Hawk, Epicenter, Tom Hopkins, Leah, Julian, The Living Room, Lisa O., Kent McClard, Neil at the Huntington Beach Library, everyone who helped us with our van in Goleta, Eddie GUYVER 1. **CO:** Paul and Double Enterdte, Anatomically Correct. **SD:** Nate, Jason RESIN. **NE:** Shane and Andrew (MANASARCA IS THE BASTARD). **N.C.:** Alex and all involved in the N.C. fest. **AND:** everyone we regretfully forgot, and everyone who supported us by watching us, feeding us, housing us, buying our lack of records and our abundance of t-shirts and everyone who was nice to us, talked to us, and helped us have a great time.

anasarca thank yous

Anasarca  
PO Box 32123  
Washington DC 20007  
202.773.2307

Thanks to everyone involved in all the 1996 summer festivals we played.  
1. Columbus 2. Goleta 3. North Carolina HC Fest 4. Indy 5. Minneapolis Punk



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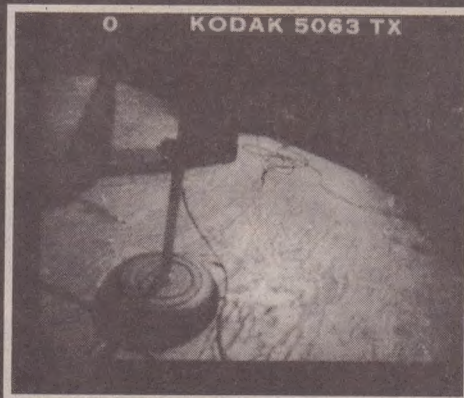
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## COUNCIL RECORDS

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[mweeks@flash.net](mailto:mweeks@flash.net)

items:

1. current - 4 song 7"
2. out of print (current lp)
3. current/chino horde 7"  
(released with file 13 records)
4. out of print (ottawa/jihad lp)
5. chino horde - 'this is done' 7"
6. current - 'is 4' 7"
7. ordination of aaron - 'immersion  
in a 90 mph world' - 8 song lp
8. nema - 6 song 7"  
(released with abiology records)
9. the 26<sup>th</sup> comp 7" (w/ wallside,  
mainspring, bev.clone, nema and  
constatine sankathi)
10. bombs lullabye 7"
11. full service quartet - 'tetraethyl' 7"



other:

- a. polykipter #3 - 24 page zine
- b. h.p. lovecraft - 'excerpts from the  
sonnet cycle...' 7"

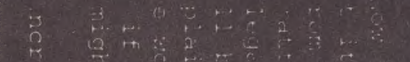


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# HeartattaCk

ISSUE #14, June 1997

**PRESS RUN:** Issue #14: 10,000 copies

**DEADLINES:** *HeartattaCk* is sort of a bi-monthly/quarterly magazine. The deadline for any particular issue is the first day of the next scheduled release date. So for example, the deadline for issue #14 is June 1st. The release months are as follows:

January • March • April • **June** • August • November

**NEW ADVERTISING RATES:** Yes, the prices have changed. There are way too many ads and too many people trying to get ads in *HeartattaCk*. I was going to eliminate 1/2 pages ads altogether, but decided to just double their price which should effectively do the same thing. The 1/3 page ads are also a bit more. The last issue sold out at 10,000 copies so starting with the next issue the press run will get bumped up to 11,000 or 12,000 copies. Also, from now on everyone that does a 1/2 page or 1/3 page ad will be sent a copy of that issue. Advertising is available on a first come first serve basis, and please only one ad per person. All ads need to be in by the 1st of the next scheduled release month. If we can't review your records we're not going to run your ads, and we do reserve the right to reject any ad for any reason. If you don't like it then start your own fucking 'zine. Make all checks or money orders out to Ebullition Records.

1/6 page	(2 1/2" x 5")	\$35
1/3 page regular	(5" x 5")	\$75
1/3 page long	(2 1/2" x 10")	\$75
1/2 page	(7 1/2" x 5")	\$200

**SUBSCRIPTIONS:** HaC is basically free, but if you want an issue sent to you then send \$1 in the United States, or \$2 anywhere else in the universe and we'll send you out an issue. If you want to send in money for future issues then go ahead. We will keep sending them until your money runs out. Back issues are available at this rate as well. Please specify if you want a subscription or distribution! What's still available:

- #3 interview with Ron Campbell
- #4 interview with Avail
- #5 the Acme interview
- #6 weird issue with Kingdom Scum
- #1, #2, #7, #8, #9 and #13 are all sold out
- #11 and #12 are both available as well

**DISTRIBUTION:** HaC costs 5¢ + postage, so if you are interested in getting copies for distribution then just send \$5 or more and we will send you as many copies as we possibly can. This money is only for postage, packing materials, plus 5¢ per issue. You can then sell them for 25¢ each or give them away, but please don't charge more than 25¢. Be warned \$5 or \$10 will get you a lot of 'zines! In the States \$5 gets you about 30 copies and outside of the US it will get you about 20 copies. Please specify if you want a subscription or distribution!



**STORES:** If you would like to get copies of *HeartattaCk* then please contact Ebullition Records at (805) 964-6111 or fax them at (805) 964-2310. Ebullition also distributes many of the records advertised and reviewed in *HeartattaCk*.

**Make all checks or money orders out to Ebullition Records. Send all contributions, letters, photos, articles, records, 'zines, ads, correspondence, and what-have-you to:**

**HeartattaCk**  
**PO Box 848**  
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phone (805) 964-6111 • fax (805) 964-2310

**PIRATE LORD:** Kent McClard (an elusive charismatic leader)  
**FAERAE PRINCESS:** Leslie Kahan (who actually does 90% of the work for *HeartattaCk*)

**CREW:** Mike Phyte, Danielle Arcidiacono, Steve Aoki, Mark Register, Mike Ruehle, John Isaacson, Brett Hall, Ben, XbenX, Carrie Crawford, Emily Z., Steve Snyder, Joe Ganzales, Lynne Lowe, Nate Wilson, Dylan Ostendorf, Adi, Laura Cooney, Greye Pineda, Yannick, Tammie Presser, Shane Smith, Grey Kiser, Cara Henson, Kristi Fults, Sergio Roebeldo, Shawn Scallen, Carsten Nebel, Lisa Oglesby, Emmett White, OB, and Dan Fontaine.

**CONTRIBUTORS:** Felix Von Havoc, Kevin Doss, Chris Jensen, Dan Gatewood, Rick Spencer, Ron Cambell, and a bunch of people I forgot or left out on purpose.

**COMPUTER INFO:** HaC is fully computerized. So if you can please send all contributions on disk. You can use IBM or Macintosh disks, and we can pretty much convert anything you've got to what we use. If you can't send a disk then please try to type... but if your only resource is paper and pen then we'll deal with that too. Don't send ads on disk however!

**CONTRIBUTIONS:** We need articles, interviews, letters, and just about anything you can think of. Most of the things in HaC were just sent in by random people. You can do the same. If we like it then we'll print it. If you want your shit back, throw in a few stamps.

**CLASSIFIEDS:** Classifieds are \$3 each with a maximum length of 40 words. No Exceptions to the 40 word limit. Cash only. Please, no more than 40 words per classified! I mean it.

**PRINTING:** HaC is printed with soya-inks on recycled paper.





What happens when your philosophy on life meets up with your life? One word, stagnation. Or at least that is the case for me. For as long as I can remember I have believed that life had no meaning. No meaning. That means none. But let me start in the beginning...

Before I got involved with punk rock I spent some time searching for meaning. I even started going to church. I went to a Bible Baptist church. At the time my next door neighbor was my best friend. His name was Stephen Rhodes. He was the son of the minister. They were the real deal. His mother never wore shorts or pants; she wore a dress or skirt every single day of the year. Three-hundred and sixty-five days a year, and even on the extra day in the leap years. Stephen and his family didn't even believe in evolution. They seriously argued that scientists made dinosaur bones from plaster of paris. And once when Stephen's mom found out he played Dungeons and Dragons with me she grounded him, and also gave me a lecture about the game being the work of daemons. Anyway, you get the picture.

So I went to their church for maybe six months or something. It was my quest to find god. I was into it. Trying to find meaning. Anyway, one day the Pastor starts hollering about Jesus, and asking who among the crowd had not found Jesus....

"Who among you have not met Jesus? Raise your hands!" hollered Stephen's father.

My eyes were closed and I was a bit shaky, but I raised my hand. It was terrifying.

"Do you want to meet Jesus? Do you want Jesus in your life?" continued Pastor Rhodes.

I kept my hand raised as I stood. I was sweating now. And I was waiting for Jesus to tap me on the shoulder.

...It was exciting. I admit it. When the sermon was done I knew I was changed. I had found something. Touched something. But I knew it wasn't Jesus, or the hand of God. It was an energy, an essence being shared by this group of humans within this room. I thought about this day for a long time. And in the end I concluded that God did not exist. I decided that this presence or essence was being created by our shared need for answers, and by our shared excitement about the day.

The story begins here, and in a way maybe it ends here. But let me continue. A few years later I got involved with punk rock. And to my surprise I once again found the essence of god. But this time the presence was located at gigs. I felt an energy and a vitality that was awe inspiring. Punk rock was easily as religious for me as my days as a Bible Baptist. The excitement level was as high, and there was the same sense of us versus the world. The Baptists were convinced that evolution was a government funded conspiracy and the punks believed everything was a conspiracy against them. More similar than either group would want to admit.

The one difference with punk rock is that it introduced me to nihilism...

"What's that mean?" I hear someone chirp. Kind of like a bird. I open Brett's dictionary. I keep it next to my computer in my room.

"Nihilism." 1. a viewpoint that traditional values and beliefs are unfounded and that existence is senseless and useless. 2. a doctrine that denies any objective ground of truth and especially of moral truths," I read.

...and nihilism found fertile soil within my soul; or lack of in this case. Convinced that god was merely some sort of communal myth, and armed with nihilism I began to understand the world; a subjective understanding most assuredly. My conclusion. Truth is a lie told too many times.

Time and time again I have argued that there is no truth and that reality is merely a word with no meaning. The pages of *HeartattaCk* have been littered with this philosophy, and every issue of *No Answers* and many of the writings that I have included with the *Ebullition* releases have also been about this philosophy. Fuck, I called my first *No Answers*. What more can be said? I have never believed, and I am afraid I shall never believe. You show me truth, and I tell you it is a subjective lie...

"Well, here is gravity. I throw this pen in the air and gravity brings it to the ground," you spout while tossing a pen into the air. The pen reaches the top of it's arc and then plummets to the floor.

"So what. Gravity is only a word, and merely a theory. In two hundred years science will replace it with another theory, only to be replaced by another in another two hundred years," I reply.

"And I am dealing with moral issues here, and the meaning of life,

not the faerie tale of physics, so please don't try to confuse the issue," I demand.

...I don't believe in truth or reality. I don't need to prove it doesn't exist. If you ask me, you have to prove it exists to make me believe. And by definition, my definition of course, if I don't believe in it then it doesn't exist.

Anyway I am getting side tracked here. Diverted by the ramblings of a mad man. What I am trying to say is that I don't believe in morality. I don't believe that existence has any point. And I don't believe in truth. And furthermore, though this isn't pertaining at the moment, I don't believe in reality, but in many subjective realities...

"The truth is out there," as stated by the introduction to the X-Files.

"Sure it is, but that doesn't mean we will all agree on what it is," I think to myself.

"Truth is what you believe, which doesn't hold much water for the rest of us," I continue to muse.

...Simply stated, I don't believe in true meaning. You can argue with me about this until we are both blue in the face, but it won't change my point of view. This is who I am. Deal with it. I am, well sort of, which brings me to the point I am trying to make.

In the absence of true meaning, I have always made my own. And so my philosophy has never prevented me from believing or doing, but merely gave me some plane to reside in. I have always felt that since there is no true purpose to life, then I should just make one up, which is what I have been doing for years and years now. But in December and January I came to an impasse. I have developed an inability to care. An inability to give a fuck.

I feel trapped by my own philosophy. The great nothing has finally pulled me into the fold. Some mornings I just don't care to get up. Nothing matters. Life is meaningless, and I don't feel like pretending that something in my life has some meaning. Instead I am now trying to learn to live with the consequences of my own thoughts and actions. I don't feel as if I chose this philosophy. I can remember no moment in time when I said to myself, "Hmmm, I think I shall be a nihilist." And if given the choice I can honestly say I would decline. Regardless, I am here and I have to live with who I have become.

*HeartattaCk* hasn't come out in a long time for no reason better than I don't care. This is all so pointless. I am tired. Tired of trying to pretend that I like you or that I care about your band. Tired of listening to your complaints, and tired of feeling guilty that I haven't replied to your letters. I am tired. And since I don't give a fuck, I suggest you learn to live with it, or take the death express to the next phase. I am desperately trying to shake this attitude, but I don't see any way of finding some hidden faith. I have no more faith. It is all used up. I am finally devoid of any left over essence from some day in the distant past where I gave a shit.

From this point on expect nothing, and be happy with what you get. I never started *HeartattaCk* with the goal of becoming your servant...

"But it says right here that the next issue is coming out in January," you grumble as you point at the deadline listed in issue #13 of *HaC*.

"So what, you think I care?" I scoff.

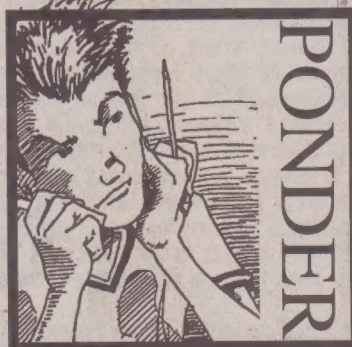
"Consider that a projection, and not a promise," I continue.

...and so I remind you that every time you nag me about *HaC* I simply tune you out as I ponder some equally meaningless aspect of my life. This isn't really about *HaC*, I only use it as an example. This is more about my life, and in that it does explain why *HaC* doesn't always come out when it "should," but all these words are more about my state of being.

I just wish sometimes that there was a truth that I could understand. I wish I had found god. I wish Jesus would have tapped me on the shoulder that day and said, "Kent, come with me. This road you are going to embark on will only bring you to a destination that you will despise." Maybe it would all make sense then. I don't know. Life is what you make of it. Be careful.

That is all. I could ramble on, but I have nothing left to say, well at least nothing that makes much sense. - Kent

Incidentally, Stephen Rhodes moved to Texas with his family shortly after I stopped attending their church, which I assume was a coincidence. He returned a few years later for a visit. I was on my way to skate a half pipe. He pulled up in the driveway. I was still living with my parents at the time, and we exchanged a few meaningless words. I pretty much blew him off. I wanted to skate. I almost feel bad about blowing him off, but fuck, I wanted to go skating. I guess he would never suspect that fifteen years later I would be writing a story that included him. Life is sure fucked up, ain't it?





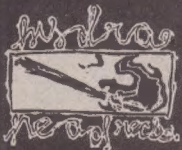


hh09-Miltown 7" ep

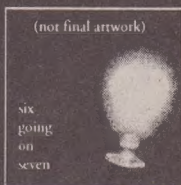
We're not gonna lie, this is rock. Heavy post hardcore style rock. Complete with thundering drums, serious melodic riffing, and incredible soulful vocals. This must be heard to be believed. We won't satisfy you with the ex-member line, just keep in mind that these men can and will rock your socks off. Three songs that are just enough to wet your appetite for things to come...

**Also Available:**

- hh01 Vent "Long Lost Human" 7"
- hh02 Corrin "Despair Rides..." 7"
- hh03 Roswell s/t 7"
- hh04 Piebold "Even after 13 years" 7"
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hh10-6 Going on 7 7" ep

Everyone who tries to describe this band always seem a little stumped for words, and I am no exception, but here is what I can tell you: They are poppy, they blow any of those Promise Ring, Mineral, Seven Story Mountain bands off the map. They are catchier than any common cold, and they are severely underrated but not for long. This record is their first step in taking over the world, prepare yourself...



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Design by J. Bannan

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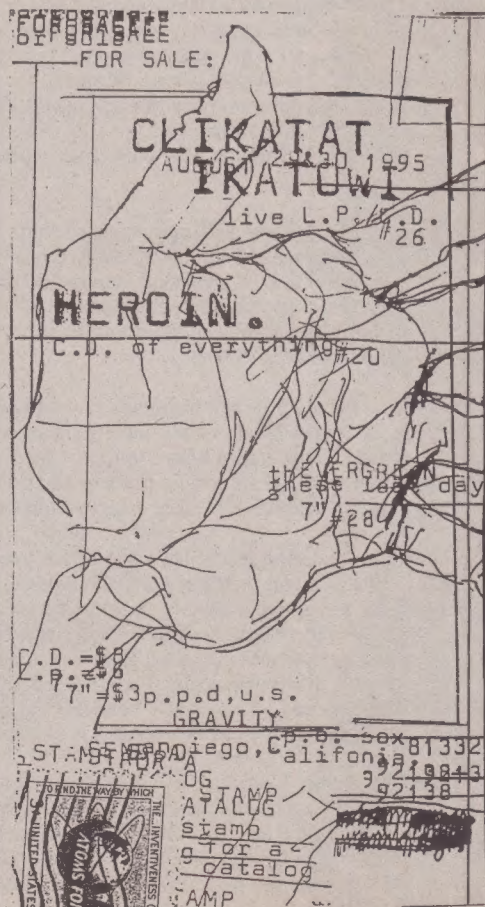
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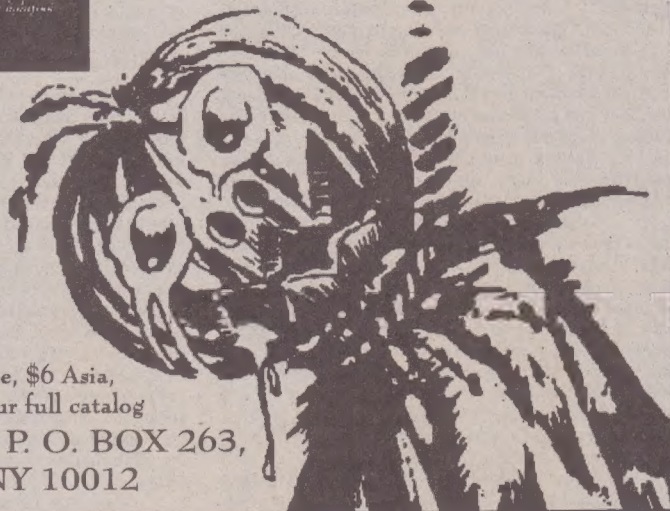
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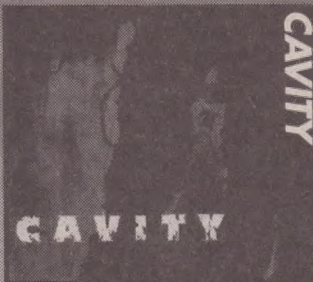


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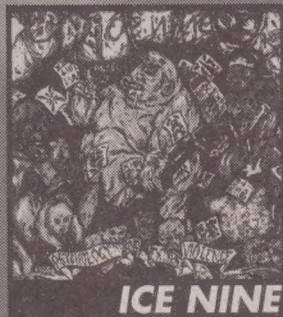
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## Star power. We hate it don't we?

In my last column, I said I was about to start working at PETA's (People for the Ethical Treatment of Animals) national office as their Media Representative. That was short-lived. I worked for about a month writing press releases & talking to reporters for every event PETA had in the US, which was almost one a day. I really enjoyed my job & was pretty good at it, if I can be that bold. I had a few problems there though—mostly with people in power. PETA is only about animal liberation in the human environment. They really don't give a shit about animals in the wild, or any other social movement. I was fired on a whim under circumstances that just didn't make sense. I was only told how great I was doing & then, the next minute, I was terminated. I attribute some of it to debating with people in power.

One of the things PETA puts a great deal of energy & resources into is star power—getting celebrities to endorse animal rights to put it in the public eye. They get supermodels to pose nude for their "I'd rather go naked than wear fur" campaign. They get the stars of 90210 to hang animal rights posters in their TV rooms. They get Rodney Dangerfield to say, "Animals get no respect," as only a washed up old drunk could. They even make posters with a nude Playboy model which reads, "Some people need you inside them." The message? Organ donation. Ingrid, the Vice-President & Co-Founder told me flatly, "Sex sells." Hmm... I'll let you think about that one.

Don't get me wrong. I still think PETA does good work, but there is much I don't like. I don't think you can sacrifice women's liberation for animal liberation. As for the thing with stars—in moderation, I think it's good, but when your magazine looks like damn *Teen Beat*, with a celebrity on every page, it's a bit ridiculous.

I was at a show the other night & some people were talking about Woody Harrelson, of *Cheers* fame, and how he recently scaled the Golden Gate Bridge to drop a 70' banner protesting the cutting of old-growth Redwoods. Someone said, "Fuck Woody. He sits around in his mansion and gets rich. He doesn't care about those trees. He just wants to get famous." I don't think so. I think Woody Harrelson is more committed than 99% of punk rockers. When was the last time you risked your life for something you believed in? Last summer, he was arrested for planting a few industrial hemp seeds in an act of civil disobedience. (Hemp is a more sustainable alternative to virgin timber.) In April, Woody refused to pay his taxes to protest the Salvage Rider, which sells off our public lands for companies like Georgia-Pacific and Champion to clear-cut at a subsidized rate. He redirected his money towards grassroots direct action.

But we, as punks, are forced to hate Woody because he has star power. Of course we hate the dumb Hollywood glitz, but we also hate it just because it is popular. We hate anything popular really: Rollerblades, "normal" clothes, the prom, whatever...

(Damn this is gonna be unpopular...) Rage Against the Machine sings about the same things punk bands sing about; yet when they make a video showing Leonard Peltier's struggle, we don't like it, because it's made it into pop culture. I fucking guarantee you the American Indian Movement and Leonard loved the exposure, so how can goofy white kids complain about it? Yes, I know, Rage Against the Machine are on a major label who manufacture nuclear weapons, and all sorts of horrible things—and truly the band is "The Machine," and I lose respect for them for that reason, but I think the primary reason punks hate them is because they are popular. Fuck that. If they can let millions of kids know about oppression in Tibet, or lend their star power to raise money for Mumia Abu-Jamal, then how can we hate them 100%?

Their singer has spent the better part of a year in the Lacandon jungle living with the Zapatistas. I haven't heard of too many punk bands peeling them-

8 columns selves off of their couches to do any-

thing like that.

I agree that people shouldn't support major labels because of all of the nasty politics involved, but when you



because, as we all know, the media is "lies," and mainstream people shouldn't know what we're up to anyway. First of all, this person was about as much a part of "the movement" as my dead grandmother. But how can change take place without people knowing about the problems, and how can people know about it if they don't read about it in the newspaper, hear it on the radio, or see it on TV. Word of mouth?? Shall we go door to door educating the public about our planet's vanishing rainforests, and have that be our only form of outreach?

There is a natural foods co-op in my town that is facing economic problems because of the introduction of health foods in large supermarkets. I've heard people complaining that these chains have undermined independent co-ops and grocers by selling tofu and Nature's Burger and the like. People get really angry that they would stoop so low as to sell food that is good for you. People complain that health food is too readily available. What the fuck? Is it really a bad thing that you can get organic vegetables or products not tested on animals at a large supermarket? I would certainly rather give my money to a co-op, but I think it's great that Middle America is exposed to these products, and knows there are alternatives to a meat-based diet.

Punks want to feel underground, like we have a hold of something no one knows about, and if they find out about it & it becomes popular, then it's no longer cool. I'm not one to support punk bands signing to major labels, but a band like Bad Religion has been putting out the same damn record for 15 years and it sounds no different now that they're on Atlantic, but somehow, now their music sucks.

I understand and value the charm of DIY and don't like the cookie cutter world (oh so unlike the punk world), but when it comes to pop culture making change, I'm all for it. How can you be against it? And if you are, stop griping and make your own change!

Addresses of campaigns I've mentioned:

American Indian Movement/2300 Cedar Ave./  
Minneapolis, MN 55404  
Coalition for Hemp Legalization, PO Box 9068  
Chandler Heights, AZ 85227  
Students for a Free Tibet/241 E. 32nd St./NY,  
NY 10016  
Accion Zapatista/707 Highland Ave. #C/  
Austin, TX 78708  
PETA/501 Front St./Norfolk, VA 23510  
Mumia Support Group, PO Box 19709/  
Philadelphia, PA 19143  
EPIC (Headwaters redwood action)/PO Box  
392/Garberville, CA 95542  
EarthCulture (I can be reached here)/PO  
Box 4674/Greensboro, NC 27404

"People are losing their careers over this," said my principal, and he was right. I had made a bit of a blunder. I had let things get out of control, and had not really thought things through. I had let my wish for what should be supersede my sense of what could be. And now I was sitting in the principal's office.

Those damn science projects were the culprit. You see, students tend to aspire to stereotypes, especially when those stereotypes are reinforced by

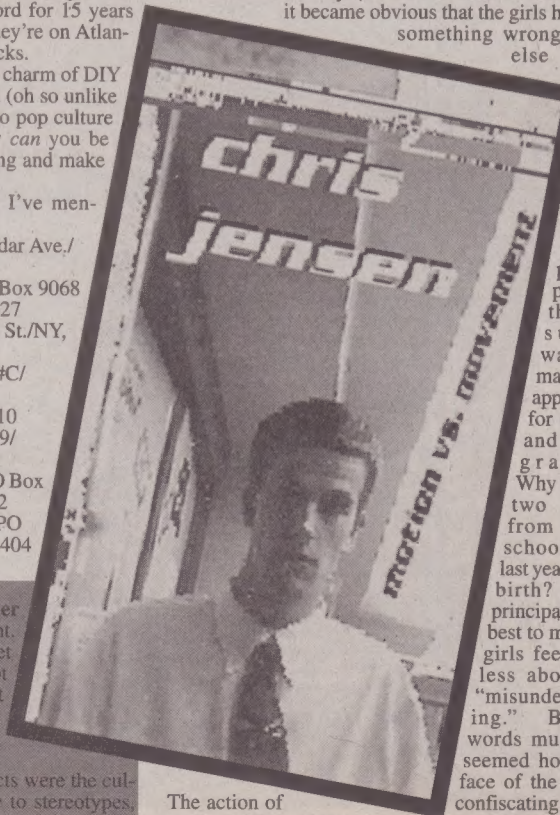
teachers who lack inspiration, knowledge and creativity. Seven years of bad science fairs had tainted their minds, made them fear the dreaded project, and placed them squarely in the position to do the same old thing that had been done year after year. I would have to insert a crowbar to pry their little hands away from large scientific icons like the "erupting volcano" and the "plant that died from being salt-watered." Every year I try to get something different going and every year I am assaulted by the same mundane ideas for science projects.

"Pick something that you are interested in..." was my new introduction to the science project season. I wanted to express to my students that the subject of the project didn't have to be stereotypically scientific. I wanted them to pick a topic, any topic, that was interesting and then try to answer a question about that subject using scientific methods. I got some of the responses that I was looking for; kids wanted to do projects on sports, make-up, clothing... all the typical junior high interests were represented. And, not surprisingly, a group of girls decided that they wanted to do their project on sex. It didn't seem so odd. After all, what else are junior high students more interested in?

But several months later it was a disaster. My students had done research on sex using resources found in the school's library, written a survey about sex, pregnancy and sexually transmitted diseases, and were ready to distribute it amongst their teachers and peers to find out who knew more about the topic. Their parents knew about the project; in fact, one mother had even made copies for the girls. Their true-false survey was explicit but not overly graphic. I think that the most extreme statement was "sexual intercourse occurs when the penis enters the vagina" (TRUE). Other statements were much more tame: "you can get pregnant from kissing" (FALSE) and "HIV can be transmitted by coughing" (FALSE). The survey had been printed in the school's copier, and crossed the desk of the Assistant Principal as the girls began to distribute it. Minutes later every copy of the survey was in the hands of the administration and we were all in the principal's office.

"You are not in trouble. You did not do anything wrong." These were the first words that the girls heard come from the Principal's mouth. I'm sure that they were initially comforting, because no one sits in the Principal's office thinking "boy, I must have done something great." But the words, with time, must have seemed contradictory. Because as further words flowed, it became obvious that the girls had done something wrong. Why

else would their survey be confiscated? The principal explained that the survey was too mature, inappropriate for 6th, 7th and 8th graders. Why then did two girls from our school leave last year to give birth? The principal did his best to make the girls feel guiltless about this "misunderstanding." But the words must have seemed hollow in face of the reality, confiscating the survey so much so that his



The action of veys was blaring in our ears,



words of consolation seemed almost silent.

When the girls left I got the real explanation of why this kind of survey was pulled. The intelligence of the girls had been insulted, but mine was not. My principal was totally honest: the school community contained a fairly religious faction that would explode in protest if they discovered this kind of survey in the school. He brought up the example of a former Schools Chancellor Fernandez, who had pioneered the totally visionary and progressive Rainbow Curriculum, a health and living program that included honest information about sexual intercourse, content pertaining to same-sex parents, and the distribution of condoms in high schools. This Chancellor had been run out of the system by a vocal minority who opposed the Rainbow Curriculum. My principal didn't want the same thing to happen to him, and I understood why.

But I couldn't help but feel utterly lost. Our students were being betrayed. We were ignoring a great opportunity to prevent teenage pregnancy and the spread of sexually-transmitted diseases. And worst of all, we were making sex a taboo subject. And why? Because phantom threats by a group of fundamentalists hung over our heads. Somehow the concerns of very few had come to dominate the needs of many. And there was nothing that I could do about it.

Several weeks later, I sat in our school auditorium and listened to two songs about Jesus. It was December, and there were assemblies with festive songs from Christian and Judaic traditions. Somehow it really stung that religion had crept into the school unchallenged. Normally I might not have cared, but it seemed especially hypocritical in light of recent events. Why wasn't anyone afraid losing their career to the raging constitutionalists, who might raise a stink over this blatant mixing of church and state?

Last month was Women's History Month. We, the radical feminists on the Women's History committee, decided to show *The Color Purple* during lunch to a group of interested students. The kids had all obtained written permission from their parents to see the movie and were excited about seeing it. At the last minute, we experienced another phantom censor. Upon discovering that the movie contained a minute-long scene in which two women kiss, our Principal ordered us to show another movie. The movie that eventually was shown, *A League Of Their Own*, was hardly the feminist classic I was hoping for. Again, I felt helpless.

Oddly enough, I still have respect for my Principal. I really want to loathe him for failing the kids, but I cannot. He lacks courage. But maybe he is just being realistic. He operates in a world where fear and ignorance rules. Not enough educated people stand up for what is right. Those in power are too comfortable to take risks. Those with the desire to take risks have no power. If I stand up for what is right, I may change nothing, and in the process lose my chance to continue the day-to-day good that is my teaching. If I always give in to suppression, I will eventually lose my spirit, becoming one more jaded piece of the machine. If I walk away, who wins?

If you have ever felt squashed by the educational system you owe it to yourself and to our community at large to do something about it... that's where our new educational network comes in. So far there are about forty people involved; some are students, some are teachers, some are neither, but all of us care about changing education. The group is in its infancy (we're even still searching for a name) but you can write to me for info about it: PO Box 220320/Greenpoint Post Office/Brooklyn, NY 11222. Please take action.

Laika was the name of the first dog in space. The Russian scientists counted on canine faithfulness and dogged loyalty and so sent forth their waggy, panting four-footed ambassador into the heavens to determine atmospheric effects on mammalian physiology. Humans are careless with life but concerned and tender with their unresponsive machine creations. Laika starved to death in those cold reaches of the star-spangled sea which surrounds our verdant island Earth. Laika's tomb, her complex and expensive satellite-coffin, also starved as its engines drank the last of the fuel, firing and coughing and finally failing to ignite. The invisible fingertips and sure muscles

of entropy touched and exerted themselves on the foreign surfaces of the satellite. It spun and gyred and was drawn from orbit by the slow, methodical precision outer space wields so deftly. Dog and man-made craft disappeared from their frail radio tethers which connected them to Earth. They drifted off to bury themselves in some secret place, far distant from the race of creatures which cruelly sacrificed them for selfish benefit.

Sometimes I feel a strong affinity with Laika. It comes to me that I'm starving as I don't understand and am made infantile in the midst of this technological, nation-womb, well-wired and microchipped and nearly incomprehensible to me in both function and language. I stand in a phone booth, like an exhibit in a natural science museum, on display for the passing high-school girls in their starched uniforms. My voice echoes up into space, bouncing off the panels of a recent and advanced offspring from the primitive chromosomes of Laika's satellite. My words end up in a telephone receiver grasped by my Mother in her pleasant kitchen in her pleasant country and she can analyze my raspings and barkings and final yelps coming to her from so very far away.

The Russian scientist adjusted his headset and moved closer to the array of instruments before him, gesturing without looking, to the young technician who was monitoring the radar and atmospheric disruption. The scientist nodded grimly and turned to watch the tape reel as it recorded the animal sounds descending from above.

Unlike Laika, I am: 1. still embraced by gravity; 2. well-paid and my health is insured. I guess any analogy between Laika and me is dramatic, but I think of her a lot in lowly anonymity and final time of fearful solitude.

It has been over a year since the Spitboy Japan tour when Kent McClard and I sat in a park in Nagoya and talked about me writing for *HeartattaCK*. The distances traveled, the roads and tracks and city grids traversed have arrived me here: Japan.

Summer is closing down around me in this small city in the northeast portion of Honshu, Japan's largest island. In the fields the rice stalks bow their heads, pregnant with grain. Among the long grasses the dragonflies wing and grasshoppers sudden in the lowering light. Dark is pulling in and it shudders with the far-off rumble of a freight train running south to Tokyo.

Adam said, before I left, that I didn't follow my own rhetoric too well. I'd always advocated community and then I just saddled up and left, abandoning my friendships to the hands of postmen. He is right and I am ashamed at the ease with which I can separate myself. How do we make distinctions between courageous adventure and cowardly desertion? It seems to me that America is only but a nation of restless immigrants mostly held down by mortgage payments, a quiet fear of distance, and the grip of hated responsibilities. Everywhere in our culture we are presented with means of artificial escape in every car commercial, through every Hollywood construct. And if we can't leave, we can at least transform our boring lives with a thousand different products. As a people we are never satisfied.

In a culture such as ours, so vast and complex, one which dictates by its inescapable omniscience so many of our activities and choices, confining us to



from  
of nuclear  
velopments, time-

school boards. But now, standing still on a riverbank at the edge of the city, half a world from home, I'm wondering how we dare to call punk a community, how we can believe we are anything more than fugitives. We try desperately to evade a lumbering, monstrous System comprised of banal drudgery, TV Guides and numbing routines stripping our lives of purpose. Violently attempting to outrace our discontent and powerlessness, we flee the entrapment of soulless strip mall culture, splintering ourselves off into an insular subculture. So now we document our flight with records and 'zines. We reassure ourselves with inscrutable, ill-defined words like "scene" because we haven't really got anything better but if we paused we might see that all we are is an angry, quick-footed bunch of fugitives.

When you walk through a store, pass through a mall, do you keep returning to the thought of how foreign you feel here, amidst all this common cultural opulence, among these people? Everything is a little eerie and you might feel awkwardly out of place despite the best efforts of Muzak musicians, interior planners, and ad-agencies to make you comfortable, at ease with gaudy, undisguised greed. But I wonder how many of the people you pass feel similarly. Maybe not so consciously or obviously, but still edgy and disconnected, wishing to be loosed from monotony and the wearying demands of consumerism and a society full of people who only meet on this common ground of economics, a nation's single spiritual endeavor. Perhaps we all want out. For Americans yearn for the imagined freedom of frontiers and our dreams and longings are fed with Westerns and Star Treks and rugged individuals pitted against impossible odds. Conquests are played out large and surreal across cinema screens and re-run into our homes through TV. We've grown-up on the Frontier Myth, the glory of the Explorer. In this way Laika becomes another symbol; of Western Man's relentless and often brutal expansion of every boundary that marks the edges of our knowledge and our physical territory. Embedded in our collective psyche is the independent Individual. He exists outside the confines of constructed society, beyond metropolis. His home is the Road. He is embodied in the biker, the trucker, the cowboy, the gunslinger: people untraceable, unhindered, complete unto themselves, connected to nothing. As I dream of America, lying in the deep dark of Japanese night, I recall its highways most vividly. As if I had been reared among the small debris of an interstate shoulder, weaned at the interchanges of expressways, nurtured at toll plazas, given suckle at rest stops. Laid to rest swaddled in the eternity of asphalt which stretches out to the horizons.

Embarking on my journey to Japan, I rose up in a roaring aircraft over the marshes and murky ocean around JFK International Airport. I looked back at the receding stretch of Jersey coastline ending at the mouth of the Hudson River. Then it was obscured by the New York City skyline. I thrilled to the adventure before me. But as the plane in its non-stop course crossed the American landmass, I realized starkly that I was re-enacting the pioneer saga, winging over a continent which took months to traverse in the non-pistonated past. I felt sick and unnatural suddenly, thinking only that this is Progress, unstoppable, hurtling us ever farther from anything we might call home. Here I was, another member of the unending Expedition, searching without knowing what I'm looking for, retracing age-old paths, kicking through the bones of those who have been massacred, starved, and trampled in our desire to conquer the last Frontier. Laika's bones in a dead satellite drift through the dark heavens.

When I consider Adam's hurt remark about my abandoning the only place in my entire piecemeal life with which I have the most connection to, I am struck at how I am participating unwittingly in the care-less mobility of Americans. You might think of all this reflection as so much excess about a trivial matter. Yet at the very core are questions regarding how we treat the land, how we view and participate in relationships between communities, the places they dwell, and ultimately, what we call home and all the quiet, secret things which accompany that declaration. For in our homeplace lies a symbiosis with a natural environment and an acknowledgment of our place in a lineage that should engender care for the land that has sustained us and respect for the crafts, skills, and ways of people long-dead but intimately connected to our future. We devote so much energy and debate to passing trends and issues but rarely do we seem to ponder our place in the context of all these histories. Our columns 9



culture easily discards all these varied paths as useless embracements in our rushing and hot-blooded present. A present which gives no thought to what lays behind and with arrogance presumes against the future.

I feel trapped in a strange dialectic. It is trite to think that because my beliefs are different that I am somehow unfailingly safeguarded from the cruel nonchalance of the transient observer, the distanced emotion of the explorer, the frivolity of the tourist. But can any of our beliefs, encapsulated securely in the word "punk" really make us effective in altering the destructive precedents of Western history and in regenerating true communities in our countries.

In my decision to move to Japan I see latent American Frontierism; a stoic and practical capability to divorce myself from people and the places they live. The danger in this capability is the superficial freedom which is loosely granted when one renounces ties to a home. Made independent of any responsibility to respect and acknowledge any land or history, the frontiersman may misuse, ravage, and ignore with nomadic impunity and then just move on, owing no allegiance to any land and its history. Having no memory of what it means to be a part of a community, he will not recognize the worth of other communities he encounters. Patented American individualism is a great threat and destroyer of community and its lands.

Individualism and the Frontier spirit are illustrated clearly in Corporate campaigns of economic colonization. The Corporation, not being tied to any land and not dependent on any community to sustain it, is free to move about the globe, entering bio-regions briefly in order to greedily harvest and manufacture. It uses the local population as a temporary workforce and the local natural economy as a means to profit. Once the natural environment has been depleted, the Corporation can withdraw without loss or remorse. This leaves the local community helpless, having abandoned or forgotten the small-scale industries which once supported it and in turn were sustained by the local economy and the local natural resources.

American individualism is witnessed in the extensive efforts of mainstream society to homogenize its members and to suppress indigenous or immigrant communities. The Individualism we are taught through the collective American experience insists on the rights of the self without encouraging respect and compassion for others and their integral beliefs, customs, and traditions. We simply have no inclination or patience for humility and peaceableness.

In an attempt to escape the pervasive isolation and alienation of our Culture, it seems we unconsciously enter another form of isolation. We depart the places we are familiar with, we confine ourselves to a narrow generational strata and we sever our ties with the past.

While trying to preserve ourselves by taking to the road where we can never be cornered, we carry on the very mechanics of the Frontier Spirit; the pure Individual. Withdrawing ourselves into the cloisters of subcultures we show ourselves to be in possession of the same reasoning which justifies the corporations, spurs on the astronauts and makes James Dean into the rebel prototype. By protecting ourselves as Individuals we contribute to the continuing disappearance of community. For as we, the dissidents and malcontents, depart with our fire and backbone, the void perpetuated by Western culture claims more territory. The gulfs widen, the silences between neighbors lengthen, anonymity and dehumanization settle further over all our lives.

Whatever we withdraw from is ground taken, held, and transformed into alienated spaces by the rampant technology and blind, science-derived logic of a bankrupt culture. As we retreat into the wasteland fringes of society, we vacate the only footholds we had in our past and our relevance in the lives of others. Granted, many are driven by tireless psychological warfare to the far reaches, but as we are, we become another kind of pioneer, like British convicts sent to settle a forbidding Australian continent.

When we are connected to nothing we have by default joined the enemy. To stand and fight is to extend our connections to people around us, fortifying ourselves with invisible walls of friendship and caring. The corporations, the government, the universities and schools with their Mechanistic Reason cannot breach these ramparts. I believe communities can exist, despite the best attempts of technological convenience

10 columns

culture to disperse them.

What I am left with, as I wake to the rooster down the road and the early morning chill of autumn, are the persistent contradictions. Though I am learning much of community from the Japanese around me, I know this is not my place. I am plagued by questions regarding my origins. I don't really know where I am from or where to return to. This is the strange dialectic of which I spoke earlier: for while I want no part of the dominant attitudes of my culture, I also do not want to just give up in my struggle to find balance. Resistances need to be begun and continued, but I don't know where to start. I recognize all the isolation intrinsic in transience and its ironic correspondence to the Frontier Myths but still I am without apparent means to connect myself to a place. The very homelessness and alienation I feel is precisely why I sought out punk and in it remains a great hope. Punk in a convoluted way provides refuge from System while sometimes exhibiting the very world-view of that System. It soothes our alienation but claims our homelessness, our transience as a badge of rebellion which in turn supports the very basis of the culture from which we are alienated. Yet in punk is the possibility that our acts of defiance will not be just disavowals and withdrawals but active reclamation and preservation, restating an old and basic covenant of freedom between people and lands.

I spent last weekend in Tokyo, staying with Japanese punks and getting to see two wonderful and furious shows, both with Los Crudos serenading the evenings to a close. There it was, in all the sweat and emotion of those shows, in the unity between me and Los Crudos and these Japanese kids, the thing that keeps me involved in punk. Though punk is far from a community, it's the closest thing I've got and the beginnings are there, ready, and our hearts are on fire.

P.S. Though I will write more about Japanese punk rock and general culture in the future, you are invited to contact me directly for specific information regarding traveling or visiting. My address is: 024 Iwate-ken, Kitakami-shi, Kaji-machi 1-1-8, Kibousou 1, Dwayne Dixon, Japan

Oh, and Envy's album on H:G Fact, Breathing And Dying In This Place, puts Japanese HxC in the front.

**I** am a public school teacher. I haven't written about my job in past columns because Mr. Chris Jensen has done such a great job covering his experiences with teaching, students and dealing with the administration. I have many of the same experiences he has described, so forgive me if I seem redundant with regard to his columns. The reason I've decided to discuss my teaching is really two-fold. Firstly, I'd like to share some of my experiences with teaching, and also back Chris's idea of punk rock educators network. It's a wonderful idea. Sign me up Chris!

#### My School

I work at an alternative school. It's a day-treatment center that takes kids that have been adjudicated. In other words, all of the students that attend my school have been ordered there by the courts. They all come from one of the three juvenile detention facilities in Wisconsin. (They call them juvenile detention facilities, but in actuality they are jails; in every sense of the word.) They are all labeled as delinquents and many are also CHIPS (Child In Need Of Protective Services). The ages range from 12-18. Our roster includes gangbangers, shooters, armed robbers, rapists, the list seems endless. These kids are not strangers to the court system. Most of them have been dealing with very serious issues for most of their short lives. There are 45 students presently enrolled at my school. There are four teachers. I teach Math and Science.

**My Students**  
I guess the best way to give you an idea of

the lives my students lead is to give you an example of one of our students. She was sent to a detention center for the armed robbery and assault of an 80 year old woman at a bus stop. Her home life, like virtually all of these kids, is horrendous. Her mother is an addict, whose past five boyfriends have been drug dealers. The student's house is constantly filled with drug users, so none of the student's possessions are safe, and she has been sexually assaulted on numerous occasions. She has a child. The father of the child is abusive and once tried to bite off her ear. He almost succeeded. She tries to hide the scars. But she says she loves him and wants to marry him. He cheats on her regularly. She saw her eldest brother shot down in a drive-by shooting 5 years ago. The police estimated the brother was struck by over 150 bullets. She was with him when it happened. Her younger brother was also struck by a stray bullet while playing in the street last year. He's confined to a wheelchair now. Last week there was a shooting in the hallway of her apartment building. The police came and proceeded to beat the shooter into a bloodied pulp. I was told there were blood trails on the walls and floor of the hall, and all the way out the walkway. Once again, the student witnessed this. I can only guess what else she has witnessed in her life. But she tries to hide the scars.

Hiding the scars is something my students have raised to the level of an art form. It's manifested by what we might call antisocial behavior. But it's the behavior of the society in which they live. So perhaps antisocial is an incorrect term. Most of the students have been labeled as Learning Disabled and Emotionally Disabled. Some can not read, others can not make change at a store. Some of the younger students were once crack babies. These students have severe emotional problems and usually severe attention deficit disorder. They're also generally medicated within an inch of their lives. Our school office looks like a pharmacy. Ritalin, Lithium, depressants, anti-depressants, they're all there. Some take so many different medications for the side effects of the original medications, even the students really have no idea what these medications are for, or whether they are working for them.

I love my job. I love my students. As Chris can surely attest, they drive me crazy and constantly inspire me. Often they manage to do this at the same time. There's no end to the stories I receive at school, and often I think I'm the one who's really getting an education. Chris is quite correct when he claims there will be a major turnover in educators in this country. Those who entered the profession in the sixties are reaching retirement age. I know many people who have expressed interest in teaching. I would encourage anyone reading this to do the same. It's difficult, and often extremely frustrating. You have to deal with apathy, negative attitudes and often open hostility. This often refers to the administration to a greater extent than the students. Let me tell you a story.

#### A story of politics and the school

My school is under the jurisdiction of the juvenile court system. There are three alternative schools in Milwaukee. Each year, the system assesses and ranks each school according to a number of variables. We have put together a very successful program at our school, and this year we were ranked number one, even though we receive the least funding of all the schools.

Traditionally, the results of the assessments are used to restructure funding to the schools. Those schools that perform the best are rewarded with additional funding and by the other schools. Unfortunately for us, the school that ranked last this year has a woman in charge that is very politically connected. She threatened all out war with the oversight board if her funding was cut or her program was redesigned in any way. Rather than open themselves up to a political battle, the board decided to cut funding for all schools equally.





Now, this isn't such a big deal. We've done fine with the funding we've had, and it never really made much sense to me to cut funding to schools that aren't performing up to standard. If anything, more money should be spent at these schools to educate teachers and modify existing programs to try and better serve the students. The goal of our programs is to advocate for the student, and try to give them the best care and education possible. But the interests of the students are very rarely at the heart of these political decisions.

This was proven to be the case when we learned that a corporation based in Texas was attempting to start a new alternative school here in Milwaukee. In order to secure the funding for their new school, the corporation flew four of the board members and their families to Las Vegas to show them a school there. They were put up in fancy hotels and given the royal treatment. When the proposal to fund this new school was put before the board, the director of our school leaned over to me and asked if I could guess who had been taken to Las Vegas. It was clear from the looks on the faces of the board members who had gone and who had not. I was able to pick out every single member who had been taken. The hearing was held to hear the community's feelings and concerns regarding the funding, and those who were taken to Las Vegas sat behind the panel staring fixedly at their water glasses while community leaders voiced their opposition to this new corporate school. It was clear the decision had already been made. And it had nothing to do with the welfare of the students. Political lives were in the balance, money was talking, and votes can still be bought.

In the end, funding for the existing schools was cut across the board, while this new school was allotted half a million dollars to fund its new venture. This is twice as much as any of our schools receive. The welfare of the students is clearly not at issue to these politicians.

This is just one example of some of the barriers you might face if you choose to pursue teaching. Chris has pointed out many more in his columns. It's a constant battle, but with all of these impediments, it can still be one of the most rewarding experiences you will ever have. So I'd encourage you to get in touch with Chris or myself if you're interested in teaching. And punk teachers, get in touch! I'd love to hear from you.

Society and, by extension, the system has repeatedly shown it would rather sweep my students under the rug by jailing them, rather than give them the treatment and education they truly need. Perhaps we can't change the world or smash the system through our work, but maybe we can reach a few kids and change their world for the better. And I can't think of anything else I'd rather dedicate my time and effort to.

On a personal note, my 'zine *Sound Off* should be out by the time you read this. If you're interested in picking one up, it's \$2 ppd. or \$1 and 3 stamps.. My address is: PO Box 340954/Milwaukee, WI 53234. For a quicker response, email me at DG9336@aol.com. Thanks for your time.

### Guest Column By Marko Strpic

When Danielle asked me to write this column, her question was how do I feel about US troops in Bosnia. Well, at that time it was really simple. They came here and right after that the fighting stopped; there was no more killing, it was possible to travel around Bosnia (at least some parts of it) and that was a big positive change after 5 years of war. I'm not living in a war zone, and Zagreb wasn't in a war zone ever, but I was fed up with the war anyway. Just looking at the things that were going on around here was terrible enough, and then, with the US troops' arrival, everything stopped. That's why I think that it's ok that they came here, and I think that you would get the same answer from any civilians in Bosnia who lived in terrible conditions for five years, especially in towns like Gorazde or Sarajevo, or name any other who were under the siege for all that time with no food, water, or any other things that they would have in normal conditions. On the other hand, I know what will happen next. US troops are here, this part of the world will become a new "colony"—I mean, you can already see all these companies coming in, opening their stores (like McDonalds will invest in this new "colony"—in fact, McMurder did, for they are planning to open 40 stores in Croatia!), looking for cheap labor, buying out cheap

local companies that don't have enough money to continue their work here. All in all, it's imperialism. Capitalists look at this part of the world as a new market. This is where they will sell all the products that they can't sell in western countries, this is where they can produce their products cheaper, etc., etc. I know all that, I'm looking at it every day—and I'm taking actions to prevent that, although it's really hard to do something like that. And you also have to understand that all these people lived in communism for 50 years, where they think that western countries were ones where everyone is rich and where you can't find a poor person. It's hard to explain to the people that it's not really like that, and that all the fancy packages in which you get products are not that fancy inside. I'm talking about products, but by this I mean on a whole way of living—from capitalism to a so called democracy... everything. All that came with political changes and all the international troops (now mostly Americans in Bosnia), but beside all that, they managed to stop fights. I don't call that peace, for it's not peace. It's still far from achieving peace in it's real meaning, but this was the first step. Without this, we wouldn't even be able to hope that peace will come some day. First, some force to stop fights, and now, the biggest part of work needs to be done—figure out how to achieve peace between people who live here. International troops will leave someday, and we are left here to find a way to keep peace. Well, international troops should go away, at least I hope, because I really don't want to live in a colony. I'm not really sure what to think about events in Bosnia these days. All this noise about elections is crap, if you ask me, because there's no way to do regular elections there (I'm not supporting the idea of electing people to lead others, so don't get me wrong). The idea of internationals who organized the elections is really stupid, just because they live in a completely different world, just like they don't see what's going on in Bosnia, and that there's no way to do it. They want to force people to accept their rules of game, and it's not working that way. You can't achieve peace by force, no matter how positive your idea is (it's question how positive idea of this internationals is...). The whole situation is still too complicated, and as I see it, the only way is to work with local people in all parts of Bosnia, help them organize their life on their own, because self organization is the only way right now. That's utopia, I know, but we all have to dream about something, don't we?

Well, that's all. I'm not really sure that there is anything more I wanted to say. Feel free to write me at: Marko Strpic/Rakusina 3/10000 Zagreb/Croatia/Earth

### Guest Column By Kevin Doss

I have a daughter. Even after almost four months that still sounds a little strange coming out of my mouth. Her name is Ruby and she is the most incredible thing that's ever happened to me. She was born on a full, harvest moon, this year, right as the moon was coming up over the horizon, which I'm told by those looking into the spiritual realm is a good sign, a sign of abundance. I am very thankful for this and for her.

I assume that most of you punkers out there haven't had or are even considering having kids just yet. Neither had I. I think that at some point Jodi (that's my partner) and I sorta decided we might not even have any, given the state of things and all. Well, things just kinda happened and the statistics on the side of the condom box caught up to us and she started having dreams about babies and I started getting nervous and we took that little home prego test and I accidentally fucked it up and I got more nervous and Jodi's stomach was bothering her and we took another home prego test and it came out positive and I shit my pants and we went to the doctor and she got an ultrasound that was very uncomfortable and it was positive and things were really weird and I drove home crying in the rain. A breeder! I was gonna be a breeder! That was it. I was gonna have to get a full time job at U.P.S., give up on punk rock, become the all-american provider/breadwinner. The only vision that I had of parents were my parents and my friends parents. No offense but that's pretty scary. I wasn't ready at all to give up my life. Luckily, Jodi slapped me around a couple of times to get my head of straight and I talked numerous times to the almighty big daddy Joe from Avail and I started to calm down a bit. Joe has a son, Beau, and he talked me through some of my fears. Jodi assured me that we

don't have to be like our parents if we don't want to and that everything was going to work out.

I'll spare you the details of the pregnancy, but just picture lotsa stereotypical cravings for strange combinations of food, morning sickness, and whatnot. I went on tour for a month and a half during the middle trimester and came home to find Jodi's stomach as big as a basketball. We went and got another ultrasound. The baby was healthy and they were fairly sure it was going to be a girl. We started kicking around names and it seemed like it was getting a little less weird. "I can do this," I thought. "I can be a dad." Well, when the day finally came, and my baby's head came out of my lover's vagina after 50 hours of hard labor, I thought I was going to fucking die right there on the spot. Jodi's pushing like crazy and this skull starts to show and a few minutes later the entire head comes out and she lifts her head and I look right into her eyes. The doctor says, o.k. dad, give me your hands and I'm like what the fuck are you talking about. I felt like I was in the middle of some crazy acid trip. I couldn't talk, couldn't stop shaking and couldn't stop crying. So I finally get my hands into position and Jodi gives one more big push and out comes this slimy wet slippery little human right into my arms and it was the only perfect thing that I have ever seen in my entire life. I felt like I was looking god right in the face. I put her up on her mother's chest. Jodi was in shock just looking at her and I was bawling my head off. The feeling is very difficult to explain to people who don't have kids. It's like this completely overwhelming wave of responsibility and beauty and power and joy and relief and fear. It is literally like witnessing a true miracle. While Jodi was pregnant, during some conversation we were having about the baby, I made some intelligent remark about how I wasn't too nervous or caught up in the whole thing because so many people have babies all the time and that there probably isn't that much to it. Witnessing the birth of my child was by far and away the greatest, most powerful, awe inspiring thing I have ever experienced. It has literally changed my life. Again, I am very thankful for her.

I am also more than a little frightened for her. I think that I would be hard pressed to think of one of my female friends that wasn't sexually abused or assaulted at some time in her life. We've all seen the statistics (or at least I hope we have), and they still seem as frightening as ever. The political has become the personal even more than ever.

I have been thinking about issues of gender and sexism for some time now. I have many people to thank for assisting my growth in this part of my life, Kent being one of them, Sonia, Brent, and Jodi, Spitboy, and countless inspiring others. Some have even accused me of obsessing on the issue. If I was obsessed before, I think that I may be presently going insane. I do my best to not be judgmental, to keep my cool when I see or hear something that I deem fucked up. I am the first to admit that I've said and done some fucked shit in my life but it gets so hard not to lose it when you are bombarded day after day with the same exact message from so many sources: women are here on the planet for men to fuck.

I work in the film industry. I often drive in on the I-10 freeway passing a huge building with an immense advertisement on it for "Smash" clothing. It must be 15 or 20 stories high and right next to the freeway. Prime location for an ad. In huge letters it says Smash Clothing and covering the entire side of the building is a blonde woman crossing her arms squishing her breasts together looking oh so seductive and what is she wearing? Nothing! Of course! A clothing ad where the woman wears no clothes! Genius!

Or how about the skate company "Bitch" where the logo is a guy pointing a gun at a girl's head. Or how about Howard Stern in all his glory, hiding behind shit to belittle and degrade women. Or how about any beer commercial where if you drink this or that beer you always get the "right" girl. She's yours. Take her. Maybe it is another frat party horror story we read about in the paper or a punk horror story we read about in *HeartattaCk*. Maybe its the packed women's shelters or the charging of the liberal savior president with sexual harassment and people saying he's immune because a trial would impede his duties, like bombing Iraq again, or shipping arms to the Mexican government to combat the rebels in Chiapas, or cutting needy people off of welfare and doing nothing to the \$170 million of corporate welfare doled out each year. You've come a long way baby.



I feel paralyzed sometimes. I lay next to Ruby while she sleeps in our bed and I don't ever want to let her out of my sight. I don't know what the answers are. I don't even know what the questions are. If you are a man and you happen to get this far in this article and you may think that it has nothing to do with you, consider how you view women—women in general, girls, women in your life, your mom, your friends, bag ladies, women in BMW's, strippers, whoever they may be. Think about how you talk to them. Do you interrupt? Are you different around them than you would be around a bunch of guys? If you're attracted to women, why? Does it come from inside or is it a mass media constructed desire? Do you watch porn? How does it make you feel about the women in the films? How does it make you feel about women in general? Are you sick of hearing about sexism? Is it too trite a subject these days? Have you moved beyond your sexism? How many women do you know that have been sexually assaulted? Do you care? Do you care? Do you care?

Having a daughter is the monumental challenge of my life. Nobody wants to see bad things happen to kids, but at some point it seems like girls become fair game. There is some serious heavy institutional shit out there that is anti-woman that may seem overwhelming or unconquerable, but there is plenty in our own personal lives and environment that can be dealt with on a daily basis. Take on your issues. Discuss your stereotypes. Be open to criticism. Be honest. Don't be afraid to say, "Hey, that's fucked up" when you have to. The status quo is like it is for a reason. Nothing will change unless we change it.

I welcome any correspondence, comments or criticisms. Write to Kevin/Born and Razed/29116 Flowerpark Dr./Canyon Country, CA 91351

## FELIX HAVOC IS A HYPOCRITE:

Has Felix Havoc's statement been heard more and more often these days? Let's examine the evidence.

"Felix Havoc" claims to be straight edge but he has been seen in such smoking cigarettes, drinking imported non-alcoholic beer and making out with girls ten years younger than him."

"Felix Havoc" says he hates the 80's and 90's bands but his label Havoc records continues to put out mix tapes of 90's bands."

"Felix Havoc" says he's straight edge but we've seen him hanging out at Boston Java Hut getting wacked on super strong coffee."

"Felix Havoc" says he is against the commodification and marketing of hardcore music, makes thousands of dollars printing t-shirts and putting out records which commodify hardcore."

"Felix Havoc" says he is an architect and against the capitalist system, but he owns his own business, remodels rich peoples houses. He pays taxes to the system, is a homeowner, has two trucks, a motorcycle, and a cellular phone."

"Felix Havoc" is a hypocrite because he likes AC/DC, Led Zeppelin, Alice Cooper and Judas Priest more than Born Against, Bonobros or Dag Nasty."

Yes it would appear that Felix Havoc is a hypocrite. Have I crossed over the line from rebellious punk kid to twenty-something yuppie? If I don't commodify punk from the inside won't someone else commodify it from the outside. Most of my friends from the punk scene of 10 years ago embraced the hypocrisy long ago and compromised their way into the clutches of the system. As I get older I wonder if I'm slowly being assimilated too. The small compromises one makes as one "grows up" confront you as you realize that you are becoming part of the system you swore to die fighting. Ten or eleven years ago I was living in a squat, dumpstering my dinner and swore I'd never have a drivers license or a job. Now I'm a homeowner, a small businessman, a taxpayer, and all the noxious things I spent my youth rebelling against. However, I still hate society and the system. I'm still, if not more, alienated, maladjusted and pissed off at the world. My youthful optimism has dissolved into a bitterness and contempt for everything around me which very few seem to share. I still put 12 columns much of my money and time into the

punk scene only to find that my efforts are ridiculed and unappreciated. Am I hypocrite? Of course. Someday you will be too.

American society is doomed. Western civilization's days are numbered. Indeed, the entire human presence on this planet is threatened by nuclear or environmental suicide. The capitalist system is remarkably adaptable, yet, it is only a matter of time before there is a major economic readjustment. With the levels of debt and increased importance of the service and consumption industries in this country a depression is almost inevitable. I think the next depression will make the depression of the 30's look mild in comparison. In the modern global economy such a depression won't be localized, but world wide. Those who lived through the depression of the 30's frequently commented that it helped bring communities together and everyone pitched in to make it through the hard times. This time around there will be little or no mutual aid. The gap between rich and poor, black and white, upper, middle and lower classes is far too great to bridge. "Every man for himself" will be the rule of the day.

In such desperate times the middle class, the suburban "silent majority," will turn not to revolution, mutual aid or even a "new deal," they will turn to authority, social control, fascism. The antecedents are already present. The cultural conservatives call for a return to "traditional American" values, family, country, religion, ordered communities. The "law and order" lobby calls for more prisons, more police, stricter laws, harsher sentences, increased police powers, the continual extension of social control over poor and minorities. The bigot calls for the expulsion of illegal immigrants, stricter controls on immigration, discrimination against gays and lesbians, intolerance of "different" religious and ethnic groups. All of this would sound very familiar to Mussolini or Hitler. However, American fascism will not arrive in jackboots with swastikas waving in the breeze. It will be red, white, and blue. American as apple pie and Chevrolet. It will be slick, hi-tech and marketed by experts.

The media has stereotyped the right wing survivalists as a bunch of wacko extremists. As distasteful as I find their political agenda I can see the logic in their methods. There is definitely something to be said for taking to the hills and stockpiling weapons, food and ammunition and waiting for the apocalypse. Do you really want to go out with this civilization when it falls? I know I'm not going to let a society I never felt I was part of write my ticket out. I've got "a shotgun and rifle and four wheel drive." Life to me has never been anything but a struggle to survive

anyway. So bring on the apocalypse. If utopia is unobtainable give me chaos instead. Anything is better than this fucked up system. I'm looking forward to seeing the middle class on its knees begging for a dictator to save them. Like the Crucifucks said "maybe its not so bad we can still buy guns."

I salute the readers of this column in Japan. Every month my ramblings are translated into Japanese and re-printed in *Doll* magazine. I'm a huge fan of Japanese hardcore from 80's bands like Confuse, Kuro, and Lip Cream and all the great thrash/hardcore bands of today on MCR, H.G. Fact, Discrete, Blurred etc. It was a great honor for me to book Gauze on their US tour. The first ever midwestern appearance of a Japanese hardcore band. Pound for pound your average Japanese release is much tighter, better produced and packaged than your average American release. I'll be writing more about 80's Japanese hardcore in the future, but I don't want to step on Brian of Japankore's toes. So keep up the good work over there, and if you want to trade old records write me c/o Havoc Records.

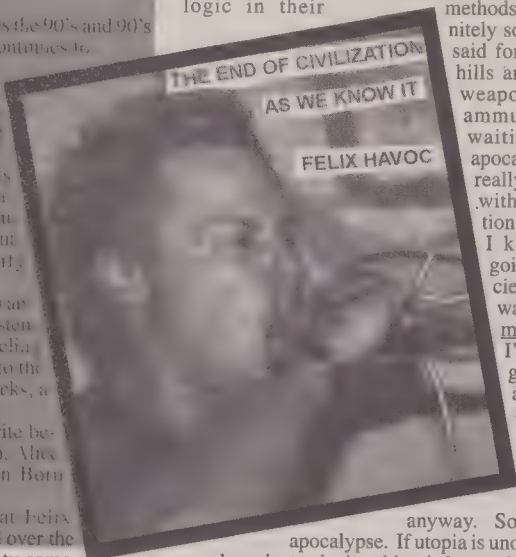
Am I the only one who thought that the Path of Resistance and One Life Crew records on Victory were parodies in the vein of Grudge or Crucial Youth? I quote from Victory's press kit for Baby Gopal: "As soon as the guys let the girls in the pit hardcore was bound to go soft... here is a band that will get the tough guys crying and the mall shoppers buying." Sometimes I wonder...

Those who know me will tell you how fiercely proud I am of my DC Hardcore roots. Although I got involved in the scene at the end of its heroic era (1980-85) it is still a part of my life every day. "Hardcore" and "straight edge" both had their start in D.C. around 1980. There can be little doubt that the Teen Idles, SOA, Bad Brains, Minor Threat, Government Issue, the Faith, Void, Double O, Artificial Peace, etc. helped to define the hardcore sound and push it into the 80's. Rejecting the bankrupt sellouts of the 70's the "kids" made up their own new music, style, and attitudes.

If there were any rivals to the DC scene it would have been Boston or New York City. I'm not going to take sides here and say DC was the "the best" or New York or Boston either. What matters today is that in the early 80's "hardcore rules" was the battle cry and Boston, DC and NY were raging.

I've used this space before to discuss the Proletariat, one of the best hardcore bands ever. But Boston was host to many other world class acts. Siege has proved to be an ultra influential band in establishing the grind/thrash sound even though all they released was the *Drop Dead* demo tape and a few tracks on Pushead's *Cleanse The Bacteria* LP. Wicked fast and brutal hardcore, yet like the Proletariat never really integrated into the Boston scene. Of course when you mention 80's Boston hardcore most people think of SSD. Society System Decontrol, their *Kids Will Have Their Say* and *Get It Away* LPs are classics. However, they descended into hard rock/metal lunacy with *How We Rock* and *Break It Up*. *Get It Away* is the best by far, and really *How We Rock* is a pretty kick ass album too if you are into 70's hard rock. The other well known straight edge hardcore band from Boston was DYS. Depending on who you believe this stood for Department of Youth Services or Dork Your Sister. The *Brotherhood* album is killer hardcore. Unfortunately they also got into hard rock/metal with an LP called *Fire And Ice* complete with cheese metal power ballad etc. I'll take DYS's *Brotherhood* over any of the members later work any day. The Freeze were certainly one of Boston's best. *I Hate Tourists* is more of a '77 punk collectors 7" but *Guilty Face* and *Land Of The Lost* are snotty American Hardcore at its best. The F.U.'s were controversial for their redneck mentality and right wing views but that aside *Kill For Christ* and *My America* are killer albums and *Do We Really Want To Hurt You* isn't bad at all. Deep Wound's 7" is highly sought after but never really grew on me. Last Rites, Gang Green and Negative FX are also popular with collectors but I never really got into them the way I got into a band like Jerry's Kids. Jerry's Kids LP *Is This My World* is a monument to the 80's thrash sound, while lots of 80's hardcore sounds tinny and underproduced by today's standards this still sounds as fast and heavy as it did when it was new. Of course all these bands were represented on the *Boston Not L.A.* comp. which is in my opinion one of the best comp. LPs of the 80's. Lucky for all the latecomers out there Taang records has reissued a lot of this stuff on CD and sometimes on Vinyl. Lost and Found has tried too, but I know very few people who will buy their products.

Much has been made of the Boston-New York rivalry, although I'm not sure it ever really existed. Regardless, New York had some world class hardcore bands back in the day. A personal favorite is Antidote their ep *Thou Shall Not Kill* is total hardcore power, full of energy. I was lucky as a teenager to see Antidote play with NY's great Reagan Youth. Reagan Youth released one killer 12" in their day. Since then New Red Archives has released two whole LP/CDs of Reagan Youth material. Also there are two live bootleg 7"s. As for me I'll keep the original 12" as most of the other material is pretty second rate. This is a "hardcore" fanzine so I don't need to tell anyone about the Cro Mags, which was later on anyway. I will relate an amusing anecdote. When the local Skinheads found out that I was the one who had spray painted "nazi punks fuck off" over the swastikas, SS runes and skinhead graffiti on the College Park, MD Howard Johnsons, I was informed that Harley Flannigan was looking for

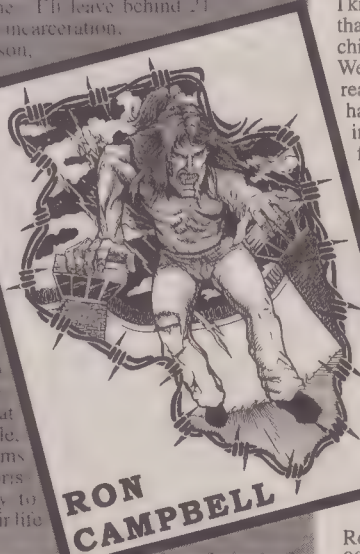




me. He was reportedly the "most lawless motherfucker on the east coast" and personally bent out of shape about my crossing out this skinhead graffiti. I was terrified and carried my skateboard everywhere for weeks in case the NY skins came down and set up an ambush. Also from NYC Cause for Alarm put out a kick ass 7". Another great NYHC 7" was from Urban Waste. The Abused ep Loud And Clear is cool since they were one of the only bands to take up straight edge and skateboards in NYC. The Mob put out two good eps Upset The System and Step Forward, their LP We Come To Crush wasn't so great. The Nihilistics put out a self titled 7" and a self titled LP. Both are pissed off hardcore with a gritty NY feel. I remember reading an interview with them where they said all the guys in the band were grave diggers, embalmers and mortuary workers. Sluggo, Armed Citizens, the Misguided, and lots of other bands put out 7"s which are sought by collectors, but not quite as earth shaking as Antidote or Urban Waste. I've never really been into Agnostic Front as I feel they bear much of the blame for introducing the skinhead movement to America but United Blood and Victim In Pain are both pretty good 80's hardcore. Politically you could never really tell where this band stood and the only thing I could say about most of their fans is that they were "confused."

So DC, Boston and New York ruled. Philly and Richmond tried and Baltimore stood in the shadow of DC. YDI was a pretty cool hardcore band from Philly and their 7" is worth getting. The Get Off My Back comp. was Philly's answer to Flex Your Head or Boston Not LA but seemed to lack a certain energy. Richmond gave us White Cross, totally energetic thrash hardcore, their 7" is cool and the What's Going On? LP is up there with any Boston band. Richmond hasn't produced a national thrash act since. I went to a lot of shows in Baltimore as a kid but really I don't remember any notable bands from there except maybe Reptile House, but that was later. A word of warning to those who might seek out material by these bands. I've tried to make note only of the releases worth getting. Many of these bands re-formed at later dates, the result usually being lackluster "comeback" LPs. Stick with the vintage early 80's hardcore power! Those days are gone forever, and hardcore will never have the unique qualities it had in the 80's. The members of most of the bands mentioned herein are long gone from the scene, but the records remain.

On February 7th, 1997, I'll walk out of prison for the fourth time. I'll leave behind 21 years of combined incarceration, split between prison, juvenile detention, and various juvenile psychiatric programs courtesy of the Illinois Department of Children and Family Services, and the Department of Corrections. As I leave, I'm scared as hell, because I know what to expect on parole, and what problems await every ex-prisoner as they try to piece together their life after prison.



Being released on parole, every prisoner has to submit a release plan, with housing and job information for the prison system to verify and approve. But one of my immediate problems is that I have nowhere to live, and no job waiting for me. I've burned my bridges to my family, and the friends I had before coming to prison aren't reliable—they're all smoking the crack pipe, and living on the streets themselves. The Salvation Army has denied me to live in one of their halfway houses because of an arson on my record. Luckily, the Chicago Anarchist Black Cross has agreed to help find me somewhere to live, and possibly a job, although at this point I'd settle

for just the use of someone's address. I can always live in abandoned buildings again if I have to, the main thing is to get out of prison. It's real simple—no place to live, no parole, and I can't imagine spending one more minute in here than I have to. That wouldn't make me a very happy person, and I'd most likely want to tear shit up.

There are services out there for the ex-prisoner, you just have to be willing to look for them, and have the patience that goes along with running all over to get the things you need. There are a lot of places that offer free clothing, which I'll need, and even though the clothes aren't new or stylish, they're clothes, and I'll take what I can get. There are also places where you can get free food, or a free meal, sometimes without having to go through all the prayers and other religious crap that these places often want to give you along with their help. That's one reason why I'll no longer stay in a shelter, because of all the rules about attending church services before they'll feed you, or let you sleep. Job services are also available, and this is the most important one for prisoners. It can be hard finding a job, because a lot of employers won't hire people with a prison record, or even with any felony conviction. Let's face it, people are real quick to judge you, just as much by the way you look as by your past. Anyone who's ever been treated like dirt because of their gender, hair color, clothes, race, weight, or age can probably relate in a way. And jobs are important for someone coming out of prison. Money isn't everything, but it sure helps make things go a little easier.

Avoiding the same problems and activities that got you put into prison in the first place is something that's not always so easy to avoid. A lot of us will get out of prison and go right back to our old neighborhoods or towns, and right back to our old friends, and the same set of problems we had before. Being right back in the mix of things brings a lot of easy escapes when things get a little rough, and it takes a lot of restraint to not get back into old habits when things get a little rough. Change isn't always easy, but it's necessary if you want to stay out of prison.

Thankfully, I've made quite a few new friends over the past few years, friends who accept me as I am, and support me. I've also come to the realization that I'll never get prison out of my blood, because I've spent too much time in them to just walk away from them. So, I have to find some way to stay out, and use my prison experience in a way to benefit myself, as well as helping those I leave behind in prison while keeping up with prison issues. I know the people, I know the system, so what better way to use these years than to do prison support work, such as with the Anarchist Black Cross, or Raze The Walls? And my friends? Well, they know that I've failed before, and those that really care about me will be there to help me through hard times. Hard times will come, there's no escaping it. We just have to face them instead of running from them, and remember that the easy way out isn't always the best, especially when your freedom is at stake.

I've really enjoyed writing for HeartattaCk over the past couple of years, and sharing some of my world with you people out there. I owe those of you who wrote to me with encouragement a big thanks, and I hope that my life in prison has been useful in your life. I may still write for HaC once I'm out—we'll see. Because prison life doesn't end with the opening if the gates, it's a thing that stays with you forever, and you learn that the real prisons aren't only the ones which hold your body. There are prisons of the mind as well.

Ron Campbell/#N-30537/P0 Box 900/Ina, IL 62846.... Actually, this address is no longer current.

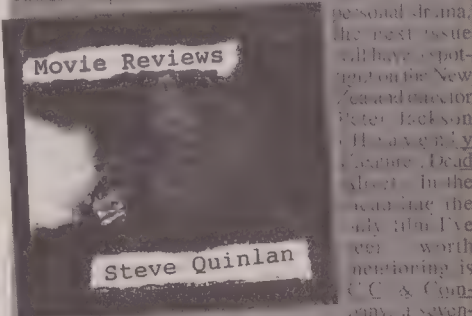
I'm gonna start this column off by whining and bitching about something that will be happening to me in the very near future. In March I'll turn the ripe old age of 30, yeah that's right, 30 fucking years old!! I'm feeling very strange about it. I still feel 23 or 24, but I'll be 30! I guess one of the

main reasons I feel so odd about it is the fact that almost everyone at shows these days are about half my age, and let you know it. "Wow, you're 29? That's old," blah, blah, blah. The only thing that makes me feel old is the fact that people are so surprised that I'm still into HC and punk and the whole DIY thing. I'm probably the oldest guy doing anything for HaC (I might be wrong, I'd love to be wrong), and the fact that my hairline recedes more every year. I sometimes feel like a freak cos I'm more involved in the DIY scene today than ever before in my 12 years of involvement. I can't see myself getting out of hardcore anytime, I feel as though I'm in it for life! I must admit that a good friend of mine Jim turned 30 about 3 months earlier than I, and I think that because of him going through it first, it's made it a hell of a lot easier for me to accept myself, and what I've become, and where I'm going. I don't know that if I didn't know people my age that were putting up the old age hard core hill, if I'd be as comfortable going into this next decade of my life. Don't get me wrong, there are a few other people my age that I talk to, or know (Kent, Ken Sound Pollution, Neil Tribal War, Dave Hardware, Marcel, Stef/Seized, Jim D.O.F., etc...), but not nearly enough people stick it out. A lot of times I do feel alienated by those who are so much younger, and, yes, different from me. I hope that the people reading this that truly love hardcore and the whole DIY punk thing stay involved and participate more in the scene the older they get. This movement keeps my heart feeling young. I love the people I meet, and the bands that truly believe in their convictions. Without all these things, my life would be as typical and boring as any other average Americans. Stick to it!!!

For those who give a shit, my store is still doing well, even though the comic book market sucks ass!! We've been around for a year now and have been breaking even, so we're very satisfied with that. I've found it very rewarding, and would encourage others to work for themselves, opening a business or whatever... take a chance, you only live once!

Well, that's all for now. I've got a new address so if you've written and have not got a response yet, it's cos of the mail thing. I'm at 1440 First Ave./Watervliet, NY 12189. When writing please include a stamp. Thanks.

No real movie review this month. I've been too caught up in school, work and personal drama.



ties taken film starring Joe Namath and Ann Margret. Joe plays a good guy who gets mixed up with a motorcycle gang called the "Heads." The story isn't too spectacular. C.C. (Joe Namath) wins the girl's heart (Ann Margret), had blood between him and the gang occurs, they kidnap her and he rescues her. The movie gives off a good vibe though and managed to keep my attention. It was interesting to see all-American Joe Namath play a sleaze. The leader of the "Heads" was also the guy who played the Russian guy that Patrick Swayze kills at the end of Red Dawn. I saw this on late night TV but it was still better than anything I've seen in the theatre.

The last issue of HaC got me angry when I first read it. Most of the things I read were either politically naive, stupid, or came off sounding like whining. I hope that wasn't too vague. Sometimes it worries me that some dumb punk kid might take something they read seriously. Oh well. Next issue Peter Jackson, and if I get time a spotlight on New Zealand.



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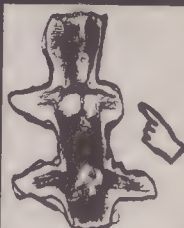
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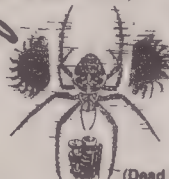
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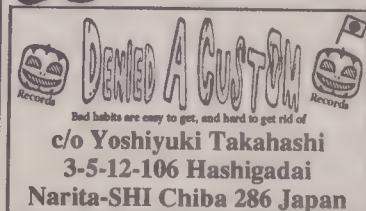
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## 90 DAY MEN • Taking Apart The Vessel 7"

Handmade covers always instill personal ties because you know each one is different and unique. The 90 Day Men, who created their cover out of Kodak pictures, come out of Chicago, Illinois, home of the wacky and wild music trips and excellent drummers. The 90 Day Men can hold up to the pressure of Chicago's landmark. Their influence strongly personalities June of 44 and many other Touch and Go bands in that genre. Hopefully we will be hearing more of 90 Day Men because this record is so small of a sampler to actually feel the drive. SA (11 E. Elm Apt. 2/Chicago, IL 60611)

## ABHINANDA • Senseless LP

This is the vinyl version of their Senseless CD released on Desperate Fight Records a few years ago. As a fan of the 12" packaging, I really like the way this looks in comparison to the previous release. I never heard this record prior to reviewing it, but do remember hearing the title track "Senseless." This is the hit, but there are many others to complement it. In an almost inside out vein of hardcore, Abhinanda pushes metal-hardcore riffs with uncompromisingly emotional vocals. I believe they are now broken up, but this is another example of great European (especially Swedish lately) hardcore that Americans (and others) should not pass up. MM (Genet Records/PO Box 447/9000 Gent 1/Belgium)

## ACHEBORN • Demon Love 7"

This is some truly interesting music. I'm not talking about anything that can be stretched up and down either. I'm talking about severed heads here. These are real, that's a kick drum banger, and not it riffs are not enough to make a noisy sound. It takes real attitude to achieve something that sounds this violent. They even manage to keep it real without going into the past—now, actually parts. I mean, the sound is full, complemented by well designed layout and packaging. Good German hardcore. DF (Defiance Records/Wattbergstr. 3/34379 Calden Germany)

## ALGEBRA 1 • Earn Your Halo CD

It's the missing Jawbreaker album! I can't tell if this was written before or after *Unfun*, but hearing Blake's voice as it used to be sure is a trip back in time. The surly street wise accent over a quiet muted melody before the music completely releases its energy matches up perfectly with thoughts of smoking cigarettes outside the punk rock club. All sass aside, this pop punk formula has been emulated down to the last note. Well done. JI (Delmar/PO Box 5461/Richmond, VA 23220)

## ALL YOU CAN EAT • 7"

Either I have a poor memory, or this band has changed a lot. I seem to remember them being more indie/garage influenced punk, but this record is straight ahead with hardcore influence. This sounds weird to say, but the songs have the most subtle hint of old west flavor that is interesting and makes the sound work in a cool way. DF (Little Deputy Records/PO Box 7066/Austin, TX 78713)

## ANDROPHOBIA • Schegge D'eventi 7"

Experimental sound that does not work. These boys are from Italy, I believe, and the recording for the 7" is 4 years old. They follow through with punk influence but fuck it up horribly. Sorry but this sucks. SA (Mele Marce Records/Via A. Carrante/7-70124 Bari/Italy)

## ASSFORT • E.K.O. 7"

4 songs. Speedy Japanese buzzsaw punk. Harsh splatter vocals and an occasional guitar solo distinguish themselves from the sonic murk. Nothing special though. SJS (Nat Records/Shinmei Bldg. 2F/7-33 Nishi Shinjuku 7/Shinjuku/Tokyo 160/Japan)

## ABAISSER • 7"

This record dulled my interest and dragged it around in the dirt. The basic mid-tempo rock feeling it has is deprived of effectiveness because unlike John Spencer or Jesus Lizard, it seems to lack any groove or power. JI (PO Box 2241/Ft. Collins, CO 80501-2241)

## AUTOMATICS • Makin' Out 7"

The songs on the first side sound like The Hi-Fives, only a bit more punky. Side two has more of a Ramones/Queers sound. This is good time, booty shakin' party music. MARK (Mutant Pop Records/5010 NW Shasta/Corvallis, OR 97330)

## AUTUMN RISING • 7"

These guys pull off a kind of thought provoking ethereal concept fairly well. They use vocals that are either processed or sung very uniquely and back it up with indie (possibly emo) guitar and drum work. It ends up sounding sufficiently different—in a good way. The booklet is equally obtuse, but hey, I like movies like *Lost Highway*, so I'm more or less down with not understanding everything. Only two songs at 45, but the whole deal is worthwhile. DF (Brass Ass Records/2531 Dixie Highway #202/Ft. Mitchell, KY 41017)

## ASSFORT • Bark Up The Wrong Tree 7"

The last Assfort record I heard had that crazy insane Japanese spazz sound that borders on the ridiculous. But this effort has a surprising amount of structure and I like it a lot more. Don't get me wrong though, it's still an attack. One song has a cool noise intro, one has an almost fun sound, and all of them have drive. Sounds like these guys might be going places. Normally I don't care for fashion vinyl, but this is the coolest I've seen. Even the recording is good. DF (Nat Records/Shinmei Building 2F/7-33 Nishi-Shinjuku 7, Shinjuku/Tokyo, 160/Japan)

## AUTONOMIA INDIGENA • 7"

I wasn't that impressed with this record. The music is a bit frantic, almost in an old Italian vein, but they combine it with a tuneful influence at times. The lyrics are political, and the design is nice. But I just couldn't get into the Autonomia Indigena sound, even though it is fairly close to the French sound that I adore. The vocals just didn't pull me in as they should have. Text in French and English. KM (Ape Records/Gilles & K@theen Simonneau/80 Rue Des Chaises/45140 St. Jean De La Ruelle/France)

## AYA • Get's Phat N' Stoopid 7"

This is yet another grain of sand on the vast beach of pop punk. Aya makes good with an over-the-top sound, making them better than average. Song content? No surprise here. Two about not fitting in, and two about girlfriends. Again, the song structure is even less surprising, but it is certainly done well enough to recommend to those who like ear candy. Plus Steve says that the *Underdog* "zine is cool. DF (Underdog Records/2252 N. Elston, 2nd Floor/Chicago, IL 60614)

## BEHEAD THE PROPHET NO LORD SHALL LIVE • I Am That Great And Fiery Force CD

This band is unbelievable! Wild and noisy, Behead the Prophet will have you flailing like a wind sock in Hurricane Edna! This is everything you need in punk rock: a fast and fiendish frolic in the forbidden zone! Dare to enter the hot lava, the hidden villa, the heaving beast of a band that risks the face of convention. BEN (Outpunk/PO Box 170501/San Francisco, CA 94117)

## BALZAC • Atom-Age Vampire In 1996 7"

Balzac are a Japanese version of The Misfits, from the black leather and devil looks, right down to the woad-oh-oh's. The song titles are in English, but it sounds like they might be singing in Japanese, either way the songs seem like they're probably about vampires and such. Misfits fans will enjoy this bloody little record. MARK (HK-138 401 Hong-M2-2-2 Yayoi Chiba-Nakano Tokyo 164 Japan)

## BANDOG • 7"

I don't know what to say about this record. It's so bizarre. The band look like full-on biker dudes, the music reminds me of old Sheer Terror or something (not hard ass sounding). I think this whole thing is a joke. It's hard to get, cut the handwriting is so bad on the inserts, etc. I do like the band. I'd just love to know what's up with the whole thing. NW (Anomic Records/Cheruskerstrabe 3/44793 Bochum/Germany)

## BLACK ARMY JACKETS • The Path Of Two Swords... 7"

Another record where the tracks outnumber the inches. Some of the eleven tracks are bursty, some grindy, some gruff, and some shrill. The explosive ones blew right on by me, but there were a couple slow poetic, death-metallic songs (maybe reminiscent of Pogrom) that sunk in. The lyrics roar around, but are all fairly deep. The thanks list includes MITB and Monster X, but they are only slight influences, and Black Army Jackets does the double bass setup as well. Interesting. DF (Chainsaw Safety Records/PO Box 260318/Bellrose, NY 11426-0318)

## BLUEPRINT • CD

The vague sound of this band maps out the terrain between emotive east bay pop and whimsical Christie Front Drive melodies. Boy is there a lot of gray space there. The plan seems to be a paler Jimmy Eat World, but Blueprint lacks the creative energy of any of the aforementioned bands. The vocals have been produced into indistinct anonymity and the rest of the band, while being guitar-driven, is pretty bass heavy, while the drums are

## BRAND NEW UNIT • No Heroes CD

Every time BNU puts something out, I always buy it immediately. And they never let me down. What a polite bunch of kids. Anyhow, 6 songs on this CD: upbeat to uplift and uprise the uppity. In layman's term, happy and swingin' music kinda like Lifetime with a different singer. You know, real catchy music with those good cheerful vibes. Go buy it and check out the cover with another daring stunt by Evil Kneivel, I think. SA (Heart First Records/Bockhstr. 39/10967 Berlin/Germany)

## BRICK • 7"

Fast, crazy shit. I've never been into this sort of "music." Brick doesn't really make me change from my old way of thinking. When it slows and grooves, with the galloping guitars, I tend to like it a little better. But really... the lyrics for "Gut Influence" are so ridiculous, it pretty much sums it up for me. The aforementioned lyrics in their entirety: "I am nothing/I have nothing." Good night. Neeeeeet. (Oh... by the way... it's one-sided. That's fuckin' great!) DO (Little Deputy Records/PO Box 7066/Austin, TX 78713-7066)

## BROCCOLI • 7"

I picked this record up because it looked like it would not be bad. But... it is. Quite bad actually. The first side at 45rpm has that programmed

pop punk guitar sound. The vocals do have an edginess, though, that made it bearable. The B side at 33rpm is slower and just doesn't work at all. They build it up in an attempt at something epic, but it just doesn't happen for me. Don't let this record ruin your opinion of a fine vegetable. DF (Shellshock/79 Clyde Rd./London, ON/N15 4J2/Canada)

## CABAL • Meanwhile Back At The Ranch 7"

Really quite weird. Sounds like some fucking mix of thrashy 80's punk, modern pop-punk, Rancid/Op. Ivy and Minor Threat. Hmmmm... Besides the little Ian MacKaye thing going on, this is really rather poor. It's kind of funny, but sort of lame at the same time. Weird. DO (Moo Cow Records/PO Box 616/Madison, WI 53701)

## CABAL • Meanwhile Back At The Ranch 7"

Boy oh boy do we owe Jim Moo Cow a little credit for releasing something very uncharacteristic of a hardcore label. I would even go so far as to say this is kind of enjoyable. A pop-punk/ska influence shines through and the upbeat tempo makes you want to go-go around your room. Lyrics go from serious to silly. Fun. MM (Moo Cow Records/PO Box 616/Madison, WI 53701)

## THE CANDYLAND CARCRASH • 7"

Damn. The Candyland Carcrash should be proud because they put out a fine record. Frenzied and high vocals always seem compatible with catchy riffs and those damn octaves. These guys remind me of two influential bands that distributed that the same recognition of accomplishment and originality—Bob Tilton and Indian Summer. With that in mind nothing should go wrong in purchasing this puppy. And there are members from Channel if that really matters. SA (Clay Garden Records/610 W. Princess Anne Rd. A-1/Norfolk, VA 23517)

## CAVITY • 7"

In the purest form, Cavity demonstrates the vivacity and tight performance of the Sabbath heavy-core bands today. They build off greats like Toadliquoir, Motorhead, Sabbath of course, and others in that field. And similarly quest their musical message with bands like EyehateGod, Enewetak, and Ochre. Their later releases, especially this one, is so much better than their earlier records. This is also an exclusive Pushead release for the "Fiesta Grande" fest in San Francisco put on by Chris Dodge from Slap-a-Ham. The layout is fucking rad too. It is pretty simple but that is main reason why it looks so good. What do you expect when Pushead releases it. And when you send away for this record, make sure to order it through Vacuum Distro because Bacteria Sour doesn't deal with it. SA (Vacuum Distribution/PO Box 460324/San Francisco, CA 94146)

## CAVITY • 7"

I took this record because I'd heard a ton about this band, but didn't even have a clue as to what they sounded like. I knew

I'd probably hate it, but that's the glory of reviewing records. Well, it's almost what I expected: slow, grooving, tuned down guitars, matched by pounding, intermediary drumming, lots of low-end and the occasional screeching vocals. Lots of noise intermixed throughout. I should hate it and think it's not worth my time, but it's actually a bit refreshing in comparison to the vinyl that usually graces my (borrowed) turntable. Glossy, full color cover by Pushead. They insert leaves a lot to be desired. MM (Rhetoric Records/PO Box 82/Madison, WI 53701)

## CAVITY • 7"

The first song on this record sounds remarkably like "Sister Fucker (Part 1)" by Eyehategod. The second song is a slow dirge that I think I would enjoy more in the context of a full length album. Basically, Cavity are a Sabbath-style sludge metal band, so, if the first two Eyehategod records are not enough for you, Cavity surely will be. BEN (Rhetoric Records/PO Box 82/Madison, WI 53701)

## THE CINNAMON IMPERIALS • I Hope No One... 7"

Jangle, Bangle. Goofy rockabilly backbeats and sweet, kiddie-style vocals shelve this record with the pop novelties. Wallflower punk bore-core. Sorry. JI (Broken Rekids/PO Box 460402/San Francisco, CA 94146)

photo by Jon Schledewitz



just sort of there.

Blueprint sounds good, but they are in danger of only being that. JI (Abridged Records/PO Box 571221/Houston, TX 77257)

## BONGZILLA • Mixed Bag 7"

An obviously herby-oriented band in the Sabbath rock vein. Distorted, evil vocals remind me of Toadliquoir while the massive remainder of the machine repetitiously pumps out head-banging riffs designed for maximum weight and impact. Quite akin to a star destroyer piloted by an intoxicated crew as it collides with a smaller moon of say, Jupiter. The trudging, monotonous pulse recalls the dying awareness of souls after an encounter with the bunge. Avoid at all costs if you dislike Man in the Bastard, Karp, or Earth, otherwise, light up. JI (Rhetoric Records/PO Box 82/Madison, WI 53701)

## BOY SETS FIRE • This Crying, This Screaming... CD

I have listened to this many times, and I remain interested still. At times I could swear the vocalist is from Monsula; there are just these moments when I feel as though I'm listening to Monsula. The rest of the time Boy Sets Fire is more emotive and wandering... But not too light, and definitely not powerless. I really must say, that if you like hard driving emotive hardcore then this is definitely good stuff. Not indie rock garbage. KM (Rosepetal/606 North Atherton/State College, PA 16803)



## CHRISTIE FRONT DRIVE • CD

I took this with the intention of giving it a really bad review because I am truly tired of all the horrible Christie Front Drive knock off bands... but the truth is that I still kind of like these songs. The sound is the same as always, and you either love it or hate it... but if you like the mellow sweet stuff then this is the mother load. Definitely one of the best to do this kind of feather light melodic hardcore... love songs for the sad hardcore boys and girls... KM (Caulfield Records/PO Box 84323/Lincoln, NE 68501)

## COACH • United We Stand 7"

Overcomplicated, high-energy hardcore. Full speed ahead, bullet-train-anger with the velocity to drive itself to the center of the earth. Really tiny shards of metal fly from the friction of the needle. Vocals are monotone. Occasionally, he's helped out by a friend. I tried too hard to decipher the sloppiest lyric sheet I've seen in a while and I realize that these guys have a really fucking sassy attitude. The record comes with a 'zine. It will be hard for fans of Ottawa to stay away from this shit. MR (Walkabout/PO Box 203/Mentone/VIC Australia 3194)

## CONVERGE • Caring And Killing CD

Fucking A right! Converse re-releases the earlier Lost and Found ver-

## DWAB • 10"

Ananda (the person, not the band) describes the Dwab material in many ways. The one that sticks out the most in my mind is "folk hardcore." He uses the folk modifier because his lead guitar portion of the music is acoustic. Other acoustic hardcore attempts usually come off sounding pretty and melodic. The Dwab material, however, goes the other way and achieves an evil, sinister sound. The songs have a unique structure and are given extra depth by layered vocals. It all works really well, and the cover art, insert, and booklet are all first-rate. It's obvious a lot of time was put into this, and the result is worth it. DF (Reality Control?/5970 Birch St. #2/Carpinteria, CA 93013)

## DWAB • A Final Episode In Our Attempts At Persistence 10"

A one man spiritual force. Enchanting acoustic guitar fanatically textured. This isn't what most people think of when they think acoustic guitar. This music is hard. He strums his guitar with his frustration and determined creativity. DWAB creates a style of instrumentation I have never before heard. Confusing chaos of all six strings resonating arresting and enchanting melodies. He can make one acoustic guitar sound like a flipping symphony. Some songs are with the naked guitar and some with drums and vocals which make for a hardcore feel. Vocals are loud, strong and poetic. Inside the

## DRAGBODY • 7"

Commin' in with power and brutish muscle, Dragbody take a well balanced slice at yer throat leavin' a bloody hole... you stumble back and attempt to regain yer balance. Dragbody sets into a groove and works ya over nice and heavy. Kinda be remindin' me of Endeavor. I've recommended this to both Adi and Mike Phyte, and both seemed to enjoy the listenin'. I like the sound, and the look is well done as well. I smile with an evil grin as you bleed to death from the hole Dragbody just ripped in ya. KM (PO Box 4382/Winter Park, FL 32793-4382)

## REVIEWERS FOR #13:

KM = Kent McClard, SS = Shane Smith, GK = Grey Kiser, BH = Brett Hall, SA = Steve Aoki, MM = Mike Phyte, DF = Dan Fontaine, NW = Nate Wilson, MR = Mike Ruehle, CQ = Chris Quiroz, ADI = Adi, MARK = Mark Register, DO = Dylan Ostendorf, EW = Emmett White, CN = Carsten Nebel, and the Y = Yannick.

## DELUSION • 7"

On the golf course of personal angst rock punk, this is definitely better than par. On top of the standard foundation, they layered several neat noises and sound in a nice way. All three songs span the range of tempos and all come across as if they are talking to you instead of just near you. Not quite grandiose enough to be anthems. The vinyl is fashionable, the sleeve is non-usual, and the personal lyrics are included. DF (3\$ to Gus Records/176 Cetz Ave/S.I., NY 10312)

## DONUTS 'N' GLORY • I Can Pee 7"

Tight and fast pop-punk music with hyperspeed drumming and a singer who sounds like Fat Mike. Maybe this is a NOFX side project, sure sounds like it. I didn't dig it too much. MARK (Pinkie Records/PO Box 99277/San Diego, CA 92169)

## THE DEGENERICS • 7"

This is pretty good snort. Fast with the knowledge of how to make three chords work well. The layouts cool which will provide you with some entertainment and some of the lyrics might make you laugh or maybe if they're lucky make you think. This record's got plenty of energy so let's do it, come on the riot is this way. ADI (P.M.A./no address)

## EARLY GRACE • 7"

Screechy vocals (circa Frail-meets-Railhead-meets-Into Another) with moshy, high-end-heavy guitars and double bass drum madness. Doesn't do much for me. It blends in with a plethora of super-average "emo"/hardcore releases. They have their heads and hearts in the right places, but a vast majority of the hardcore kids out there seem to. Nothing original enough to send my head spinning or feet stomping. DO (Independence Day/PO Box 82192/Tampa, FL 33682-2192)

## EL DOPA • 7"

Fuck! Just when I thought all the hardcore coming around now had its radiance dulled by artless regurgitations and insincere whining, this band, El Dopa, shows me what can be done. With dark, morbid soul and vanished hope, deep in the pit of pessimism, this band takes its brutal and beautiful hardcore and shoots it up against the grain of the blood flowing through your veins. Although I'm always a greater fan of intelligible vocals, these still impress me. This record is what most people suffering from hardcore withdrawal need to feel. 4 songs. MR (Prank/PO Box 410892/San Francisco, CA 94141-0892)

## ELLIOTT • In Transit 7"

Here's another damn fine release from the kids responsible for Falling Forward. Two of the four members of Elliott are from F.F. and the two bands share quite a few qualities. I like this 7" more than most of their old band's stuff, in fact. It also brings Chamberlain to mind. It's soulful and sad and powerful. It's what "emo" is really about in its purest form. It's worth a chance if rock and singing don't frighten you. DO (Initial Records/PO Box 1713/Louisville, KY 40217)

## FREAK SHOW • The Earth Speech 7"

The lyrics do suffer a bit from translation latency, but the meaning is clear enough. Freak Show are a Spanish band that plays a unique blend of hardcore. I hear a bit of the chaotic style, combined with some more mellow emotive influences, combined with a straight ahead hardcore approach. The songs end up being nice and messy, while also being a bit catchy. Energetic and good. KM (5\$ to Daniel Ferrero/PO Box 506/29640 Fuengirola/Spain)

## FRODUS • F-Letter 12"

A three-piece out of Virginia, they sometimes bring to mind another rocking trio: Shotmaker. Also, my crazy fucking eardrums picked up some kind of a Don Martin 3 vibe at another juncture and then a lot of Snapcase-era Edge influence... god. This is super-rad! Such a nice combination of sweet, sweet aural pleasures! Give it all to me, Frodus! If you like shit that rocks, you'll enjoy this record. It gets heavier as it goes on. Wheeew. Organic. DO (Lovitt Records/5800 W. Friendly Ave., Box 17358/Greensboro, NC 27410) or (Art Monk Construction/PO Box 6332/Falls Church, VA 22040)

## FLUID TO GAS • 10"

Emotional and indie tied together into one. Slow and unmoving, almost droning. Maybe there are some out there that will enjoy this, but I am bored by it. MM (Revolution Inside/c/o Le Sabot/Breitestr. 76/53111 Bonn/Germany)

# REVIEWS

sion of the collections from *Halo In The Haystack* and other assorted demos for a more affordable price. This album is so fucking good. One of my favorites of '96. At times Converse reminds me of Acme and during those melodramatic parts, a more controlled Anasara with a metallic twist. Converse holds strong and defiant lyrics that will make you stage dive onto your bed. These kids keep their idea of the hardcore scene sincere—all the efforts and \$\$ put into this CD is to blast Lost and Found (the most pretentious fucking label around) in the face. Also check out their other CD *Petitioning The Empty Sky*. After listening to Converse, all I know is metal is coming back and coming back hard. "You call it your right, I call it your weakness." SA (Hydra Head Records/PO Box 990248/Boston, MA 02199)

## COUNTERBLAST • Balance Of Pain LP

Spooky industrial witchery that grows into nightmarish soul destroying rhythms. Counterblast is a blueprint for armageddon in the 21st century. Put on this record for a test-drive through the nuclear winter that precedes the end of us all. Equally hard to bear as the lame token anti-New World Order lyrics (they could be referring to George Bush's master plan or Hulk Hogan's new wrestling team.) JI (Profane Existence/PO Box 8722/Minneapolis, MN 55408)

## C.R. • The John Lisa LP

Twenty-five tracks on a 12" at 45 RPMs.... Aye, it is fast! Sometimes the sound bites are longer than the actual songs! If you like fast hardcore with straight forward bellowing vocals then C.R. is the smack to the head you've been wanting... Comes with a very well done booklet entitled "The Compassionate Revolution..." This is hardcore for the hardcore. Stripped down, raw, and thinking smart! It is nice to see something like this in the age of putrid nonsensical indie poems... Definitely happenin'. KM (Reservoir/PO Box 790366/Middle Village, NY 11379-0366)

## CRAVING • 7"

We all know that most punks are upset people. Many of them end up with a sound that is mad, but gets depressing in large doses. Craving has that mad sound that makes you want to jump around. I dig that. They kind of remind me of Julia in the way that they vary the structure so well from song to song, and they share that engrossing feature of their songs. The euro-design packaging reflect their German origin. It was very enjoyable and I listened to it many times. DF (Revolution Inside/Le Sabot/Breite Str. 76/53111 Bonn/Germany)

## CRISPY NUTS • 7"

I figured that this was some East Bay pop-punk from the cover, but it turns out to be some basic, three-chord punk from Japan. Female lead vocals, male backing vocals over some quick-paced stuff that's played rather well. For the genre, it's done nicely, but the packaging leaves something to be desired (as does the genre). Anyway, it's poppy with raspy, energetic vocals and has some redeeming qualities... though it's awfully short. DO (Cowpat Records/Kingswoodlodge/Swan Bottom/Gt. Missenden/HP16 9NU/UK)

## CRUNCH • 7"

Among other things I've heard from Italy, Crunch is pretty decent. There are super speedy, but not in a grindy or chaotic way. Just punk. What makes them decent in my opinion is their ability to make short fast songs sound interesting instead of just sounding like the same old quick guitar, drum, shout bursts. The sleeve is neat and the thoughtful lyrics are written in English and Italian. There are four studio tracks on the A side, and seven well recorded live tracks on the B side. DF (Clean Plate Records/PO Box 0709/Hampshire College/Amherst, MA 01002)

## THE DELTA CONNECTION • Cerulean Is The Delta... 7"

Actually, I think that the title simply means "we used to be called Cerulean, and now we're The Delta Connection." Originally, I coined the term "confusion-core" for 3 Letter Engagement's weird guitarwork, but these guys earn the label for the vocal layering. It's difficult to keep up with what's being said. They sound sort of influenced by Sunny Day Real Estate (vocally, but with the German accent) and the new-school "emo" (C.F.D.) sound, but it's not quite as smooth as I'd like... but certainly worth watching out for. If only the overall production could have been a little better, this would be much more effective. DO (Smith & Nephew Co./Daniel Muller/Gr. Diesdorofer Str. 64/39110 Magdeburg/Germany)

## DESPAIR • As We Bleed CD

When Initial sent Despair's *As We Bleed* CD in for review they also sent the new *Slugfest* CD. At first I couldn't tell the difference between the two bands. Both were metal influenced mosh, and both were well recorded. I found the music to be driving and energetic. As time went on, and I had a few more listens under my belt, I realized that *Slugfest* made me want to jump and point, while Despair was causing more headbanging lunges. *Slugfest*'s vocalist is more hardcore sounding than Despair's new school moshmetal damaged vocalist. Both bands play hard hitting moshcore that keeps on pounding rather than reverting to cheesy clichés. I think the *Slugfest* is a bit better, but Despair has more potential. If you like the genre then *As We Bleed* will mosh your world. KM (Initial Records/PO Box 251145/West Bloomfield, MI 48325)

record you will find a booklet of stories, poems and art along with a nice big poster with the lyrics and more art. Very well done, nice looking, hand made cover. One of a kind. MR (Reality Control?/Recordings/5970 Birch St. #2/Carpinteria, CA 93013)

## DAVENPORT • Quadruple Overtime 7"

Unfortunately, my favorite part of this record were the inserts, a D&D character sheet with silly shit filled in, and a temporary tattoo. It's fast and quirky and it has "the big hole," but the vocals kill it for me. The 12" is more enjoyable (see HaC #12), as this effort loses my interest before the end of regulation... DO (Peas Kor/PO Box 81116/Pittsburgh, PA 15217)

## DOOM • Japanese LP

Gatefold Doom LP with booklet... I can't believe I'm saying this, but I have really enjoyed listening to this Doom LP. It is every thing you would expect. Crusty music that chugs along with political lyrics. The lyrics are much better than with some earlier Doom records, which is nice. The design is well done, and I would heartily recommend this to all Doom fans, and anyone looking for some solid crusty hardcore. I'll add this one to my collection. KM (Flat Earth Records/Bradford Music?/PO Box 169/Bradford/BD7 1YS/United Kingdom)

## DEATH WISH KIDS • There's Nothing In School... 7"

This record kicks the fucking shit out of me! I saw the Death Wish Kids in Portland a couple years ago and they blew me away! I've been waiting for their 7" ever since, and it's even better than I imagined. This is hardcore the way it was meant to be played: fast, loud, and crazy! Holy shit! BEN (Hopscotch Records/PO Box 1143/Cardiff, CA 92007)

## DEGARNE • Trugerische Cave 7"

This record has surpassed the Cave in split as the best thing that I have reviewed for this issue. They sound like a blend of good hardcore bands. One that stands out is Cerberus Shoal, except Degarne is harder and less moody. They don't sound German. Everyone in the band does a standout job, and the recording is perfect. The booklet is very nice with the lyrics in German and translated into English. Even the vinyl is thick. The only thing this record leaves you wanting for, is more. When everything is this right, you have no choice but to obtain it. DF (Nicky Kreis/Chemnitz Str./28 09569 Oederan/Germany)

## DES MAN DEABLO • 7"

This is the clearest example I've ever seen of shit getting sent to HaC by someone who hasn't read the 'zine. In fact, I'd be surprised if they were even aware of the concept of hardcore. All this would be ok if it didn't suck. These four blokes from England are all over the MTV/Top 40 tip. The A side is sweet in the same way that twinkies are. The B side attempts to rock. This is the most unlistenable thing that I have reviewed this issue. DF (Simba/30 Park View Ave./Leeds/LS4 2LH/England)

## DISEMBODIED • The Confession 7"

Ever since the Goleta-fest, I've been totally into Disembodied. As often is the case though, this record doesn't live up to the live performance. In person they are much more dynamic and possess the ability to be both fun and menacing at the same time. Don't get me wrong, it's still a good record. Their chewy metallic sound has a real pounding groove to it, and will always be enough to keep me listening into the depths of the songs. Good band. DF (Moo Cow Records/PO Box 616/Madison, WI 53701)

## DISEMBODIED • Diablerie CD

Well it is finally here. I've been waiting for this Disembodied CD for some time now, and the wait was sure worth it. At times I get tired of their sound, since it can get slightly monotonous after some time, but generally they do the metal hardcore sound very well... The vocal work is nice and clean most of the time, which is especially nice in these times of throaty growls... all of the closet metal heads will love this... as was expected. KM (Ferret/72 Windsor Dr./Eatontown, NJ 07724)

## DON QUICHOTE • 10"

This people have struck the nerve of emo-hardcore's official sound. Don Quichote features a lot of epic swirling melodies that Age (I believe) first began playing so well. The lyrics are all in German so I can't say much about them, but the live pictures make Don Quichote look like a good live act. JI (Heartfelt Music/Gunner Berlin/Schilfbreite 22/39120 Magdeburg/Germany)

## DON'T KNOW • 10"

The accompanying letter said that this 10" was a benefit for animal rights activists who have been imprisoned... the booklet is all in German, but it is really detailed and everything gave me the impression that this would be a good record... oh. I was wrong. The music is uninspiring and the vocals are flat... alternating between rough emotive singing and straight forward crust influenced bellows. The music seems to be influenced by both Still Life and Age, and also by some harsher stuff considering the occasional usage of double bass pedal and heavy vocal work... I hated side A, while side B was a bit more listenable. Overall, I am definitely not interested in hearing this again. KM (5\$ to Martin Heckman/Flutstr. 5/26419 Schortens/Germany)



## EMPATHY • CD

I just reviewed the Shoulder CD on CTW before this CD, and I bet the two bands either share members or at least a lot of the same influences. The vocals are in a similar vein, possessing a lot of emotion. The music is also similar, grooving hardcore, ride-tapping drums and thick bass. Emotional hardcore done pretty well. MM (Conquer the World/PO Box 40282/Redford, MI 48240)

## ENEWETAK • The Easyrider Sessions Vol. 1 7"

Where should I start. Well, I am definitely going to say that every release these demons unleash have been fucking awesome. And they are also one of the best heavy-core bands today. This record's primal nature revolves around outfits like Cavity, EyehateGod, Ochre, and Rorschach. A comparison like that can not be looked over and passed by. Enewetak shapes the course of Sabbath-core today. A last comment: The Claw... Never limit the power of the claw. The Claw rules from the hilltops through the valleys and into the heart of Orange, California. The Claw will use its demeanor to enrage and anger individuals one by one. Don't cross its path. SA (Buk Buk/PO Box 3952/Orange, CA 92857-0952)

## ENEWETAK • Guns, Elvis Loved Them, 12"

Enewetak has changed since their first 7". They're more brutal, metal-y and have a definite crust sound (but they still take their time). Brutal "beat it up" vocals mixed with some more screams. Vocals doesn't let it get out of control, but it's not that much of a shit load better than their first 7". I'm pretty impressed. They've got the skill to pick up, while this brings you to your knees. ADI (Kiss Of Steel/PO Box 3952 Orange, CA 92857-0952)

## FAT NUTS • Blood pet 7"

This record sounds like a demo you could have picked up at a New Jersey hardcore show in the early 90's. It's your basic fast-to-tough hardcore with lyrics about pain and hate and a gigantic muscular boxer on the cover. It's standard, but not too bad for a band called "Fat Nuts". BEN (Back To Basics/79 Third Ave. 2nd Fl./Paterson, NJ 07514)

## FIFTEEN • Allegra CD

A live recording of Fifteen was a bit intimidating... I figured I would want the soothing sounds of Rorschach to heal my ears after listening to this... but I was actually in pretty good shape after my run in with Fifteen. The recording is great, and I think all fans of Fifteen or innocuously melodic pop punk will enjoy this stuff. Even as a not interested listener, I found myself enjoying a few tunes here and there... please don't tell anyone... ruin my image! KM (No Life/PO Box 14088/Berkeley, CA 94712)

## FLOOR... 7"

Drone... drone... drone... I think this record is more of an experimentation than the usual powerhouse perfection. Where's the screaming vocals and the real heavy one ton brick parts? Drone... drone... drone... I can picture bees listening to this. SA (Rhetoric Records/PO Box 82/Madison, WI 53701)

## FMD • The Lowest Common Denominator 7"

This is not as fast as you would expect an eleven song 7" to be. I'll call it grunge core. The vocals sound like a cat's claws on a scratching post. Now, I don't need to make out the vocals, and I'm sure this is like the repo man live, but something's just not happening with this record. The sound feels like it wants to fuck shit up, but the only thing that comes through is misery. The printing in the sleeve however, is quite cool. DF (River City Hardcore/PO Box 12401/Memphis, TN 38182-0401)

## FOUR ROSE SOCIETY • Blueprints To Destroy... CD

I was excited to see this after having brought 4RS's 7" and the Sunny Side of Louisville comp. and enjoying them immensely. This CD contains 19 songs, including the 7", the comp. track, two cover songs (one by Screaming Weasel), and 12 new originals. What I love about this band is that they are TOTAL PUNK ROCK, with enough variety to keep me interested; similar to their Kentucky comrades Falling Forward and By the Grace of God. The lyrics attack such hated institutions as the Republican Party, Christianity, Columbus Day, drug addiction, and the media. A must have. BENX (Whitehouse Records/PO Box 906183/Louisville, KY 40209)

## FUCK FACE • Don't Hate Us Cause We're... 7"

I wish I could have seen Fuck Face when they played here, they sound like they'd be good live. After 3 recording attempts at this 7" you'd think it would've turned out better, but the songs hold a good trashy kind of energy. Fast semi catchy punk rock with more than 3 chords. Comes with a cool lyric/explanation/ zine thing that'll give you something to do while you listen to this. ADI (Poverty Records/915 Cole Box #115/San Francisco, CA)

## FULL SERVICE QUARTET • 7"

Shit! Fooled by the cover art! I picked out this record because it looked like it might be some kinda blazing garage punk record. Wrong! Crappy, emo hardcore is what this is. Check out the opening line to the song "Lionel Richie": "sinking down savior like some worm like someone inkspots run empty one to oppose..." Huh?!? What the fuck does that mean?!? Here's my version... record sucks this needle scratches vinyl broken over knee... Very bad. MARK (File Thirteen Records/PO Box 251304/Little Rock, AR 72225)

## GIGGLING • 7"

What?! All that I know about this band is their name, the two song names and that they sound like Ministry. Obviously a sick joke. Thanks for wasting my precious time, fuckface. DO (no address)

## GRADE • 7"

One of the best Canadian hardcore bands ever. Period. This 7" proves it. Driving, powerful music that is undoubtedly hardcore, but, like Absinthe, is able to have some fresh ingenuity and creative twist that sets it apart from the rest. My one complaint would usually be the singer's case of "mush-mouth," which doesn't allow the listener to understand anything that's being said, but I'm able to overlook it in instances such as this. I guess all I have to say is that if you enjoy anything heavier than Barry Manilow, then Grade deserves a place in your record collection. Wonderful. DO (Wheatfield Press/PO Box 61010/511 Maple Grove Dr./Oakville, ON/L6J 6X0/Canada)

## GRIEVANCE • 7"

This is a nice shiny gem from Italy. The look is fitting with the music, and well put together... lyrics are all in Italian, translations provided. The music is heavy, with a constant sense of aggravation. Vocals are growled out effectively. Kind of depressing sounding. In a way I am reminded of One Eyed God Prophecy or Union Of Uranus, but Grievance is a bit more depressing sounding. Anyway, if you like this sound then this is a good listen. KM (Mele Marce Records/Via A. Carrante 7/70124 Bari/Italy)

## 18 Reviews

## HATEBREED • Under The Knife 7"

East coast metallic hate-core. Slow mosh parts mixed with extremely fast parts (bordering on grindcore) with throat-shrill vocals. Similar to Integrity, but not as tight. BENX (Smorgasbord Records/50 Woodstock Rd./Carmel, NY 10512)

## HEADSTALL • Prayers Unanswered 7"

Granted, most hardcore is serious sounding, but Headstall is serious to an incredible degree. They fall into that slow, trotting, deep metal influenced hardcore category. The slowness is the nicest feature because they maintain it strictly without going into the higher end metal guitar stuff that could take away heaviness or come across as cheesy. The lyrics and packaging are all as if the world was ending tomorrow. DF (Queen City Records/112 W. Sharon Rd./Cincinnati, OH 45246)

## HEADWOUND • Looks Good? ..It Is! 7"

Here we have four original punk numbers. "Papertown" and "Some Other Time..." are good, catchy, singalong punk anthems in a Swingin' Uppers vein, the other two songs are just kinda generic tough guy punk. Not too bad, definitely could be worse. MARK (Headache Records/PO Box 204/Midland Park, NJ 07432)

## HEIST • Pain Is Causing Life 7"

Blue vinyl alert! Blue vinyl alert! It seems this should be one of the customary "nordic grav" or "splattered gore" Slap-A-Ham discs because Heist certainly doesn't sound much more like it. Heist is a mix of Slap-A-Ham, Good back up, accompany the dopey, snuff, crusty vocals that accelerate with the tempo of the sixteen songs here. Pretty battering stuff here but added to some goofy metal. Heist makes a more humorous Drop Dead or Destroy. You can't beat song titles like "Skull Is Dumb", "Holding Hands With Satan", or "We Like Ebola." JI (Havoc Records/HC 7011/PO Box 8585 Minneapolis, MN 55408)

## HERE COMES THE PUKE 7"

Fun, fun, fun. Judging this by the cover (and the band name), I was bracing myself for boredom. But I was sadly mistaken. HCP has a slightly seventies sound that is full of undigested food. It's just classic punk from the guitars right down to the vocals that spend half the time shit-talking, and the other half calling people on their shit. Even being from Germany, they manage to get some of going on. Fun. DF (Revolution Inside/Le Sabot/Breite Str. 76/53111 Bonn/Germany)

## HITLER • The Best Day In Her Life 7"

The band's name is Hitler, the cover has said-asshole getting a blowjob from a little girl and the vinyl has some shitty 4 track recording of acoustic crap that has nothing to persuade me to continue to listen to it. Not the slide-guitar or anything can save this trash. DO (Rex Rotari Records/too bad... no address to send all of your hard-earned cash to... that's a fucking shame)



## IMPEL • Write In Pain 7"

Hailing from San Diego, Impel does a good job of playing post-edge grooving hardcore. Similar to Quicksand and Kill Holiday, but not without bite. A good sound that shouldn't really go unnoticed. Nice to listen to for review, but not something that will grace my turntable terribly often. The layout is nice with the purple vinyl complementing the bluish/purple sky that graces the cover. MM (Ammunition Records/PO Box 461/Bellflower, CA 90707)

## THE IRONY OF LIGHTFOOT • Warzerotwofive... 7"

Intense power captured on this record. "Chugga-chugga" is usually how part of their sound would be described. But the other aspect is more of a chaotic Merel and Swing Kids type of thing. I think this is damn impressive for a debut. It's what I like to call "gutsy" and fast and hardcore but unique. It gets my stamp of approval. Hooray for The Irony of Lightfoot! DO (Wreck-Age Records/PO Box 263/New York, NY 10012)

## INSTILL • ...The Sky Is Falling 7"

Out of Seattle, Moshington, Instill mixes high flatuatus guitar parts with deep hardcore bass lines. For some reason, maybe because of the pictures on the insert, I have a visual impression that they would put on a good show. I can't get used to the singer's scream too much though. It sometimes sounds like he can't hold his voice too well. Other than that, a band expected to come out of Moshore, Washington. SA (World of Hurt Records/8832 9th Ave. SW Apt. 10/Seattle, WA 9816-2521)

## (INSTILL) • ...The Sky Is Falling. 7"

The five person band from British Columbia play heavy, murky and metallic hardcore of the grinding drone sort. Though this recording is muddy these guys can be heard making good use of their two guitars with both playing very different parts. One often provides some swell noise. Splatter shout vocals and a manic drummer and very large bass roar gives them a wallop that with a better recording would probably be mighty fierce. They don't play slow which occasionally leads the songs into sloppy sections that probably require a lot more work to tighten up. The drummer sometimes seems to be playing beyond his abilities, which is a compliment. SJS (World of Hurt/8832 9th Ave. SW Apt. 10/Seattle, WA 98106)

## IMPERIAL • 7"

Cover-turn-on. Music=unusual. Lots of short, choppy, repetitious wacky shit. Hard to groove to, but impressive. I like it when they start building up and keep it going, but that's a rare occurrence. They spend lots of their time being weird and gyrating. Oh! They just kicked in at the end of the a-side... and then it died a second later. Damn. Oh! They did it again! Damn. Let's see if they can do better on the b-side. Hmmm. There's just some element of consistency and depth that's missing. Like a not-so-great Circus Lupus minus the crazy fucking vocalist. It's hard for them to live up to the packaging, unfortunately. DO (Battery Powered Records/202 Turner St. Apt. 1/Blacksburg, VA 24060)

## JETTISON CHARLIE • 7"

This is pretty much... It's not sort of a Drive I like lehu guitar thing going on, but even more complex (as Peas Kor releases tend to be) and these awesome vocals that sound like Bob Mould or something. It's rather hectic. It adds a crazy element in there too and the whole package stands out from most of the run-of-the-mill stuff coming out these days. I just can't say how many folks would likely throw down a few bucks for something that's so difficult to describe. Unique. DO (Peas Kor/PO Box 81116/Pittsburgh, PA 15216-0616)

## JIM COBAIN • It Happened So Fast... 7"

Import from the Land Downunder, Jim Cobain is unfortunately not quite Australian for awesome punk. It is fairly rock, but not too outstanding in its field. The closest comparison I can come up with is a not-so-great Karp. If their picture is any indication, that's the image for which they're going. It's sort of enjoyable, but would grate on me, rather than grow on me. Hmmm... check 'em out next time you're in the outback on a walkabout. DO (PO Box 316/St. Peters/NSW 2044/Australia)

## JOAN OF ARC • Method & Sentiment 7"

Five guys including three Cap'n Jazz cats doing some super artsy-fartsy stuff. DO NOT expect to get another Cap'n Jazz 7" if you choose to order this. It's got the quirky, tongue-twister, quasi-pubescent lyrics and vocals but the "rock-out" ship never makes it to lift-off. It's somewhat of a tease, always pretending like it's going to kick in, but then falls back into the mellow, twangy antics with the occasional annoying electronics noises. Hmmm... I suppose I'm a little pleased with it and a little more upset with it, because I know they could do so much more with what they've got... because they've done it in the past. DO (Jade Tree/2310 Kennwynn Rd./Buffalo Grove, IL 60089)

## JOLT • Old Milwaukee 7"

I didn't know these guys were still around, I used to be into these guys about five years ago. Their sound hasn't changed much, they still have that driving pop-punk sound and a singer with a gravelly voice. Unfortunately these two songs aren't the most memorable I've heard by Jolt, they definitely have put out better stuff. MARK (Rhetoric Records/PO Box 82/Madison, WI 53701)

## JUMBO • 7"

With a name like Jumbo, you've got to pack quite a wallop. This recording doesn't quite live up to their moniker, but I can imagine that the band could... vocals somewhere between Spirit Assembly and Policy of Three and grooving, jamming tunes backing them up. I like it, but it doesn't complete the job of kicking my ass. Well-played, though. Awesome packaging job, par for Peas Kor-type stuff. All in all, quite nice. DO (Team Skinny/3641 Willett Rd./Pittsburgh, PA 15227) or (Peas Kor/PO Box 81116/Pittsburgh, PA 15217)

## JUMPIN' LAND MINES • Kurt-On-Call 7"

Two songs of '77 style punk rock. These guys kind of sound like Moral Crux, but not as catchy or memorable. Not bad, but not vital in any way. MARK (Familyman/4007 Lindsey Circle/Lincoln, NE 68524-1030)

## JUNK SICK DAWN • Hasta Que La Muerte 12"

Hasta Que La Muerte opens with a punk romp that reminds me of the Jason Loewenstein side of Sebadoh, but the second song quickly downshifts into a rock-n-roll ballad that sounds like the trash that Metallica has been putting out lately. From there it's all down hill. These guys should stick to heroin. BEN (Junk Sick Dawn/PO Box 1554/Santa Cruz, CA 95060)

## JUNO • 7"

These folks are somewhat eerie. It's a pleasant eerie, however, with softly spoken words along the lines of David Bowie, more aggressive singing that brings to mind a good substitute for Bush and an interesting sense of time makes for an unique and memorable listen. I'm much more pleased with this 7" than its Sub-Pop predecessor, more accurately representing their live show. Worth of notice for folks into stuff of more rock-oriented nature... DO (Jade Tree/Records/See ad)

## THE KENT 3 • Burl Ives 7"

Rock-kinda garagey, kinda geeky. This is some pretty fun stuff, but I think it could use a bit of a power boost, maybe beef up the distortion or something. I must say, the title tune did get me rockin', I'd really like to hear more by these fellas. MARK (My Fat Ass Records/PO Box 45133/Seattle, WA 98145-0133)

## KINDER • 7"

I think this is from Holland, but the information is so minimal, I can't be sure. Anyway, Kinder has that soupy slow hardcore sound and they do it pretty well. I think they've been influenced by the Still Life movement, but they do sound quite different. The vocals are torturous with little melodic parts. This record won't stir up any anger or excitement, but it may elicit some remorse. Decent in it's non-standardness. DF (Heiko Gabriel/Huterden Lichen 14/26789 Leer/Germany)

## THE KOSSABONE RED • 7"

Used to be Ripcord, now the Kossabone Red. A trio out of Georgia, The Kossabone Red comes off sounding like an upstart Assfactor 4 that calms down on occasion. The a-side is more thrashy and noisy, while the tune on the b-side takes a sedative for a moment or two. Rather short and has plenty of room for improvement, but given time, these kids might be churning out some good shit... DO (Crazy Man Records/2532 Chattahoochee Circle/Roswell, GA 30075)



## LYNCHPIN • 7"

The fact that Lynchpin is from the tiny town of Wexford where I grew up, makes me feel really weird, 'cause back then there was no concept of hardcore or anything remotely punk, and I still find it difficult to imagine. This is a lo-fi (=DIY) recording of a scathingly raw and ugly sound. The lyrics are intensely emo, but there is nothing soft about the sound. It's heartwarming just how well intentioned these kids must be, but to be honest, some of the stuff written in the sleeve was a little too much for me. I think some of the stuff they're dealing with only makes sense to me in a person to person context (not a sleeve). Plus, they're discovering stuff that people keep discovering over and over again. OK, now I sound like an idiot! In any event, this is hardcore for the kids, by the kids, and it should at least have a great local impact. Go Wexford! DF (Rip Records/106 Greenbriar Dr./Wexford, PA 15090)

## LESS THAN JAKE • Crash Course In Being An Asshole 7"

This concise collection of cover tunes spans three decades from "Teenager in Love" to "Your Love" to "Freeze Frame." Evidence of a very sharp and affluent band who likes to put out records and be and look

## THE MARTIN FAMILY • Maybe Next Time 7"

Yet another poppy, energetic band. I figured they'd be from the Bay Area (not Georgia). The Martin Family reminds me of Walker and Hellbender, but they have some creative spark (and also brings Propagandhi to mind) and some occasional neat background yelling antics that are a definite plus. Recording could use some major improvement, but while it's not flawless, it's got a charm to it that's hard to put into words. DO (Minor Detail Records/1952 Paces Landing Ct./Conyers, GA 30207)

## METOKE • Kalter Bauer 12"

Metoke really had it made after their 7" came out. I don't know any Rorschach, Unbroken or Groundwork fan that would've passed it up. High expectations can only lead to a let down. That's what's happened here, but rest assured it's not really the band's fault. They've grown and have begun to experiment with their sound a bit more. Instead of the full-on rage of the 7", we're now given half of the previous brutality mixed with a range of actual singing and almost "emo" guitar parts. A cool poster included and lyrics are given in German, English and Spanish. A

## :NOBUHJEST: • 7"

This isn't the most incredible record I've ever heard, but something about it just really draws me to it. The whole thing is so personal. It's a tiny run of 300 records, with hand-done covers (mine is sweet-smelling with a big, weird dead leaf on cardboard), little notes from the various band members, a photo of old friends... just like they made it specifically for you... Musically, it's pretty good (they say it's maybe a "mix of Boy's Life, Garden Variety and early Unwound") and that's not too far off), with lots of the Garden Variety in there... and the personal aspect of the packaging really clinches it for me. It's DIY in the truest sense of the word. Thumbs up. DO (Smooth Lips Records/PO Box 165736/Miami, FL 33116-5736)

## NINEIRONSPITFIRE • Seventh Soul Sacrifice 7"

Following the way past the Deafheaven and Kylesa goodbye, 9iron plays noisy, metallic stop-start hardcore with enough tempo changes to keep it interesting. Vocals are a huge thing with me and John Penibone (ex-Underpow) does nothing but help carry this along. Even if it does seem to be the flavor of the month, the destruction that's carried through this record is kind of cool. MM (Underpow Records/PO Box 88, Chatsworth, CA 91311)

## NECK • 7"

God is the one who put Patner and body? It scares me that it's not a body? It's like rap isn't had enough on the... didn't Body Count teach us that? If the worst elements of Rage Against the Machine, 311, Scudband, and some dudes sat out sweat and curled. No screaming, screams. DO (Gunsweat Records/970 Broadway #1403 New York, NY 10010)

## OPPOSITION • Beta Days And Bad Advice 12"

That's a kind of record I should really like. Lately though, I've been a little tired of this style of music. This record takes the metallic hardcore/emo fence. In 1993 I saw them live and the scratching vocals screamed over the screaming guitars and beat beats. Today, it's not doing the same thing it once did. Seems to be a good record for those who are still into this style. MM (Push Pull Records/PO Box 471/Allston, MA 02134)

## THE ORPHANS • Anthems For Doomed... 7"

Pretty fucking punk rock! Punk music played with good youthful enthusiasm. Great socially aware lyrics and song explanations. This is very anthemic in parts, check out "The Government Stole My Germs CD" it's destined to become a punk rock classic. Good shit from Pennsylvania's Creep Records, definitely a label to keep an eye out for. MARK (Creep Records/Suite 220/252 E. Market St./West Chester, PA 19381)

## PAWN • Forced To Starve 7"

Yet another band aggressively administering destruction in the form of five hardcore songs. The primary features that stood out for me were the rawness of the vocals, and the deft use of backing vocals. This really reinforced the intensely political messages of the songs. To complete the circle, the artwork in the sleeve is smart and conveys all the ideas of Pawn very well. The guitars and drums don't really stand out, but they don't get in the way either. Nice. DF (\$3.25 to Channel 2/PO Box 267/New Carlisle, OH 45344)

## PECOLA • Dat Hoang 12"

A five song 12" for \$7 turns me off, but physically, I will not do the same to it. It's marketed as "12 inches of pure and unadulterated force" and "GRIPPING!" I won't go so far as saying that, but it's got its strong points, namely, vocals a la Drive Like Jehu and competently played music that, at times, brought to mind images of Fugazi, Hoover and Spirit Assembly. The more I listen to it, the cooler it seems to get, but I really wish that they didn't try to get all fancy and choppy and chaotic... it might live up to the advanced "unadulterated force" billing if they didn't try going the math-core route. DO (\$7 to Phil Klygo/PO Box 453/772 Dovercourt Rd./Station E/Toronto, ON/M6H 4E3/Canada)

## PINK FLAMINGOS • Poppin Eye Effect 7"

As many songs as volts in those rectangular batteries, this record has continuous brutality in its grooves. Lots of kick drum rampages and vocal slashings will crush you and leave nothing but wreckage. This is a good record, but you really need to embrace sorrow to be able to deal with it. Songs like "Mind Shredder" and "Death Factory" all talk about "dead living" and "lifeless bodies." I understand what's going on, but sometimes I feel bad for these bands. I wish they could move to the beach and cheer up. DF (Thought Crime/Jens Walter/Petersburger Str. 68/10249 Berlin/Germany)

## PORTRAITS OF PAST • 12"

It's been a while, so I had to listen to some older stuff as well to give this a proper review. This record finds Portraits of Past more somber and polished, and less blatant. The result is not better or worse, just more "mature" if you will. There's more of a pulling in feeling now than a pounding on one, and this is especially evidenced by the longer songs. Although lyrically non-distinct, they get a moving energy through means indescribable by me. Beyond the sound, other Ebullition standards hold as well. This record was a long time coming, but it's a great final chapter for PoP. DF (\$6 to Ebullition Records/PO Box 680/Goleta, CA 93116)

## PRICE OF SILENCE • 10"

Australian DIY Hardcore Punk!!! Price of Silence plays very fast hardcore in the vein of Chokehold (Content With Dying LP, not the chugga-chugga 94 stuff) and Struggle mixed with any of the 88 youth crew bands. Lyrics are in the vein of these political bands as well. The entire record is filled with revolutionary messages. Most have been covered before, but it is great to see there are those who have not lost hope, desire or conviction. Lyrics come with explanations and can be both inspirational and depressing. A definite for those inspired by revolutionary bands. MM (Spiral Objective/PO Box 126/Oaklands Park/South Australia 5046)

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# DAWLLA SEED

Chord\*, Epitaph or... played with twice the energy, but the... really comes through on "Freeze Frame." (Rheto ric Records/PO Box 82/Madison, WI 53701)

## LESS THAN JAKE • Pesto 7"

I don't think this record needs much of a review. Less Than Jake has been around a while, most people know what they sound like, and this record is no departure from their previous material. I've never tried to figure it out, because this isn't my favorite genre. But why is it that so many bands do pop punk, and so few get it right? These guys have figured it out 'cause they are fun and energetic. I'm sure you know if you wanted this before reading the review. DF (Too Many Records/PO Box 1222/Spokane, WA 99210)

## LAB • 7"

I'm gonna come right out and say it. This is one of the absolute WORST records I've ever listened to. Frankly, it embarrasses me to listen to it. It embarrasses me that they are from my area of the world, much less my area of the COUNTY... "Nard-core" never sounded so bad. It's like White Zombie doing the worst Black Sabbath covers imaginable. Add to that, they don't have Ozzy in their band. Add to that, they're just plain HORRIBLE. DO (It's Alive Records/PO Box 6326/Oxnard, CA 93031-6326)

## LED NETZGERAT • LP

Bastard Noise at a rave. This odd conglomeration of sounds includes drum machines, horns, scratching, funky basslines, distorted guitars, samples, and everything else. Very foreign to my ears. I feel like it exposes the ugly techno aspects of bands like Godflesh by reducing sound quality to tinker toy level. Interesting but not for long. JI (Broccoli Records/Jogge Oxe/Im Sand 27/72636 Linsenhofen/Germany)

## MICRO MINI • 7"

Micro Mini is trying to emulate the genius of Kero One, but it doesn't work. They are pretty damn catchy, but I'm afraid their style drops to sap on account of the lyrics. The songs are cool and "Repairs" has an awesome Jon Spenser grind. Otherwise Micro Mini sounds like Tiger Trap or Honeybunch with less deliberate minimalism. JI (Collective Fruit/PO Box 4415/Seattle, WA 98104-0415)

## ME FIRST • Pinkie 7"

A dizzying burst of pop antics and melody. The punk attitude of Me First makes me think of taking over supermarkets just to smash the gum ball machines. Nice vocals, but this is a little too bright and twinkly for me. JI (Broken Records/PO Box 460402/San Francisco, CA 94146-0402)

## MURDOCK • CD

Nine songs of frantic emo noise... If you like the crazy out of kilter '90s hardcore, but also like the hard stuff, then Murdock will mess up yer hair with ease. The sound is driving and energetic, while the screaming is well delivered. And fortunately Murdock understands tempo change, so there is enough variety to keep the entire CD interesting. For once I can say I actually liked a CD. Not for Romulans, but more for those that like other New York bands like C.R. or Halfman. KM (City Lights Records/176 Getz Ave./Staten Island, NY 10312)

## MORNING AGAIN • 7"

I feel bad that I'm not inspired to write anything witty or clever (as if I ever do), but this is indeed a good record. Speedy clean guitars, crisp rhythm, and startled vocals: they effortlessly lay it all out in a modern hardcore sound. I've never cared much for glossy covers, but this one is nice and the booklet is primo. If you have no desire to lighten up, this is a great record. This is a good example of how attention to subtle details keeps you on the right side of the typical mark. DF (Immigrant Sun Records/PO Box 421/Buffalo, NY 14223)

## THE MONORCHID • Let Them Eat... 12"

Ex-Circus Lupus vocalist, which means that it is inherently weird. The music itself is rather crazy, too. I think that, as a casual listener, I enjoyed the 7" more. On this big ol' platter, there's just too much kookiness. It's rather jangly and free-form a lot of the time and doesn't hit as many grooves as I'd expected. It reminds me of what The B-52's would sound like if they were punks. Lots of repetitious, math-core stuff and occasionally rocks a little more straight-forward. This is an acquired taste. DO (Lovitt Records/5800 W. Friendly Ave. Box 17358/Greensboro, NC 27410)

good record, surely, but when your expectations are so fucking high you set yourself up for letdown. MM (Into the Vortex/Fehrfield 26/28203 Bremen/Germany)

## MONOCHROME • 7"

Looks a lot like an Art Monk or Jade Tree release. Relies heavily on intricate instrumental work, sort of like a collaboration between Cerberus Shoal and Baby Harp Seal. It's quite unique and I find myself quite enjoying it. The a-side features some female vocals (with yelled back-ups of the male variety... nice) which makes it sound A LOT like Standpoint. The b-side isn't as potent: it sounds like something off the new wave tip, with saxophone and a more ambient approach. Weird what X-Mist is putting out these days. DO (X-Mist/Leonhardstr. 18A/72202 Nagold/Germany)

## THE NIGHTCAPS • Gambler's Game 7"

Cool, swingin' straight up cocktail jazz with steamy, sexy female vocals... I think I'll go fix myself a martini. Way to go Daddy-O!!! MARK (Rendezvous Records/PO Box 23206/Seattle, WA 98102)



Photo by Nick Shaw



## PROTESTI • 7"

Harsh throaty vocals. More cranky punk screaming about the fucked-up situation and demise or destruction of our corrupt crap social order. Havoc wreaks havoc again. **J1** (Havoc Records/PO Box 8585/Minneapolis, MN 55408)

## PIOW UNITED • Goodnight Sellout LP

Nice! Plow United play catchy punk music with energy and feeling. Some of their songs are on the faster, punkier side (but still maintain maximum catchiness), while others have a bit slower, poppier feel. Sounds like a combination of Bouncing Souls and Weston. This would have to be my pick of the month. Plow United deliver the goods! **MARK** (Creep Records/Suite 220/252 E. Market St./West Chester, PA 19381)

## QUADILIACHA • 7"

Really, really fast firecracker-core with a NOFX sound. They have the surprising ability to create some delightful melodies which they make room for once in a while. For the most part, non-stop fastness. Vocals unintelligible. 7 songs. **MR** (Denied a Custom/Yoshiyuki Takahashi/3-5-12-106, Hashigadai/Narita-SHII, Chiba, 286/Japan)

## RACE CAR RIOT • 7"

Deep in the East of Texas and up through Arizona, there seems to be a "scene" developing. It's not just a scene, it's a movement. Race Car Riot is a band that's got the energy and the sound to back it up. They're not just a band, they're a statement. They're not just a band, they're a movement. They're not just a band, they're a statement. They're not just a band, they're a movement. **DO** (Red Jagged Records/120/Austin, TX 78701)

## RADIOLAND HITSQUAD • 7"

This is one of those 7"s that, given a better production (in recording, producing and packaging), could be worthwhile, even notable. But that's given a better production, meaning that it is presently lacking... It's the essence of minimalism... with an all black cover on both sides with the band name and song names stamped in small lettering and shitty Xerox paper insert. The tunes are recorded poorly, with the style falling somewhere between Car vs. Drive and maybe Baby Harp Seal. Also, seeing as how they're broken up, I guess you won't likely be sold on their live performance. Too many good things out there for this to be on your "must get" list. **DO** (\$3 to Highwater Records 2121 W. Hickory #2/Denton, TX 76201)

## RAINER MARIA • 7"

Soft and light. Fluffy and bright. Rainer Maria steals the night. I am such a damn good poet. To put it another way and not so cheesy, is just to say that they are good. They play a different style than I've usually heard and the eclectic drums do play a big part. Delicate guitar work with soft spoken lyrics. This is a promisable treat for the "emo" in you. But, the only problem I see here, with most emo bands today is that the layouts suck. Here, there is nothing but a picture and the essential information needed on a record. Aren't emo-kids more left-brained, don't they have more artistic capabilities. I mean that's what I thought. Well from now on, this is an attention to all emo bands, bring the artistic imagination paintbrush and fancy up something nice. To me at least, I really need some visual literacy as well as musical. **SA** (Polyvinyl Records/PO Box 1885/Danville, IL 61834)

## REBEL TRUTH • 7"

This is a reissue of a 1983 recording. Yeah, it's timeless, but that's mostly because so many bands are into recycling old ideas instead of innovation. RT does really punchy punk rock that just keeps hammering away song after song (nine in all). I honestly think that even if you didn't know this was older, you would be able to detect this as the style in its pure form. And it's even more clear that bands who copy the stuff and add small changes haven't improved anything in almost fifteen years. If you're like myself and this is before your time, I highly recommend it. **DF** (Version Sound/Independent Communications/PO Box 429/Yellow Springs, OH 45387)

## REFUSED • Everlasting LP

We got this after being amazed by Refused live while in Europe in 1995. We took it and worshipped it and then over the next month, seeing them five more times. This has been out in Europe long before their Victory release, and was originally slated to be released state-side long before then too. This release is just as solid as their Victory efforts, but not quite as blistering fast or metal. It still falls into the metal influenced hardcore, but there's enough originality to have you dancing the night away. Great guitars, fucking amazing drumming and great accent-laden vocals. The lyrics will make you think and might even inspire you. It's too bad you've had to wait this long! **MM** (Equal Vision/PO Box 14/Hudson, NY 12534)

## RIFF RAFF • Stewed, Screwed And Tattooed 7"

This little slab o' red vinyl contains four songs of solid, tight and aggressive punk rock with a singer who has a unique (but kinda hard to get used to) deep voice. This is pretty rockin' stuff. Cool cover art by Miki Macias (who does awesome tattoos if you ever in Santa Cruz, CA!). **MARK** (Bad Monkey Records/PO Box 1554/Santa Cruz, CA 95061-1554)

## REVOLVERS • She's Out Of Your Life 7"

Pop. All about girls and love. The lyrics border on cheesy, but the harmonies help keep this legitimate. It's tough to figure out who it's reminding me of, but I think that it may be one of those mainstream pop-punk bands, but this seems more genuine than the bigger acts. The recording's not very great, unfortunately, because, with a better overall production this could be quite catchy. I think that the vocals are among the lines of Propagandhi or Doc Hopper (as most pop-punk groups tend to go for). **DO** (PO Box 8865 Kansas City, MO 64111)

## RIBBON FIX • The Gathy Years 12"

Right up my alley. Looks like something pretty... sounds like something pretty. You can get a hint of what it sounds like by reading my Pohgoh or Rainer Maria reviews. A bit smoother-sounding than R.M., but it has the female/male duo deal, with the lady sounding similar to the Pohgoh singer. Really mellow and melodic for the most part, with it all kicking into a little poppier stuff sometimes. Little is known of this band, but apparently they're Californian and they're into rock. Hmm... if you're like me, you'll want to pick this up if you can find it. **DO** (Grafton Records)

## ROCKETSCIENCE • 7"

Hello folks... it sounds like another Get Up Kid-7"! I like it quite a lot. Mind you, these days I like that whole "indie rock" thing, so don't expect to get some badly recorded music from this. It's a pretty decent pop-rock, but the rock 'n' roll and singing are in focus. It's a pretty decent pop-rock, but the rock 'n' roll and singing are in focus. It's a pretty decent pop-rock, but the rock 'n' roll and singing are in focus. **DO** (Electrolux/4 Madison Dr. Flanders, NJ 07836)

## RUSTWEILER • Assholes Of The Universe 7"

Underdog seems to have the unique ability to put out the non-crappy pop-punk records. Rustweiler has that swift, melodic, bouncy, effervescent guitar work that I think you can buy in a can now. But it is complemented with burly vocals instead of the sweet stuff. I think it's harder to buy burly vocals in a can, but the main point is that the contrast is what makes for a nice sounding record. Six songs with personal lyrics. **DF** (\$3 to Underdog Records/2252 N. Elston 2nd Floor/Chicago, IL 60614)

## SARGE • Charcoal CD

Some of the tightest harmonies this side of Pohgoh. The tracks range from damn good (if you've heard "Dear Josie, Love Robyn" off the Qoh Do I Love You comp., you know what I mean) to bland, but those melodic vocals remain throughout. Sometimes rather hollow-sounding, but when it gets hopping, it's not as noticeable. Poppy and upbeat with pretty terrific female vocals. Gets the thumbs up for the most part with some raw power mixed with lots of beauty and only a couple of misses. **DO** (Mud Records/905 South Lynn St./Urbana, IL 61801)

## SAWPIT • 7"

Crazy power-poppish stuff from Japan. Mixes Japanese and English vocals, though the lyric sheet represents both... nice. What else would you expect from an "Inflation release"? As far as three-pieces go, this shit is pretty decent. I'm not a huge fan of the music, but I'm impressed. **DO** (Mud Records/905 South Lynn St./Urbana, IL 61801)

## SCARED OF CHAKA • CD

Seems to me like they got a more polished production on this CD. It is definitely less raw than previous records, which tones down their garagey-ness and brings a poppier sound to the surface. Don't get me wrong, this still rocks, it's just a bit more refined. Ten songs in all, including a cool Elvis Costello cover. Scared of Chaka continue to kick out some fun, energetic punk rock 'n' roll, check 'em out. **MARK** (702 Records/PO Box 204/Reno, NV 89504)

## SCARFO • Bingo England 7"

Since there is absolutely no band info included with this record I'm gonna have to guess (judging by the singer's accent) that these guys are British. There are three songs, all of which could fall into the category of alternative rock. The first song sounds a bit like Smashing Pumpkins and really did not do much for me. The second song is actually a pretty decent, mellow little britpop number (I found out later that it is a Fun Boy Three cover). They end the record on a bad note with a noisy little throwaway pop tune. Too bad their best song is a cover. **MARK** (Broken Rekids/PO Box 460402/San Francisco, CA 94146)

## SCIENCE DIET • Thru The Igloo CD

8 song CD - 39:36 minutes. Unspeakably awful. **SJS** (Behemoth Sound Recordings/PO Box 874/Lindenhurst, NY 11757)

## SCIENCE DIET • CD

Steve passed this on to me to review. He said he was incapable of reviewing it and I can see why. It is a completely bewildering assimilation of music. The instrumentation is pretty good throughout the CD, but the vocals are of the entirely boring pop radio style. I think Steve used the words unlistenable and offensive. Every once in a while there are some decent back ups and the sounds works enough that I almost want to turn up the volume, but most of the way through I just wanted to turn it off. The artwork in the booklet is equally bewildering. **DF** (Behemoth Sound Recordings/PO Box 874/Lindenhurst, NY 11757-0874)

## SEPTEMBER • 10"

If you've heard any of the previous Tree releases (such as the Eucalyptus comp. or the "Post-Marked Stamps" series) you may have a good idea of the genre... "Emo" along the lines of Ordination of Aaron (extremely similar) and Current mingling with the sweet epic songs of June of 44... For this style, which I really enjoy (when it's good), September is quite impressive. It almost hits the sappiness that so turns off many folks, with its poetry and flowery language, but doesn't blatantly cross the line. The musicianship is notable and the packaging is very pleasant. Overall, this is one of those records that deserves quite a bit of attention. **DO** (\$6 to Tree/PO Box 31840 Philadelphia, PA 19104)

## SEROTONIN • While I Breathe I Hope 7"

These new schools of hardcore always seem to try and take the best of all worlds. Serotonin has a heavy grooved rhythm that sounds like Undertow. After that they go into awkward drawn out pauses punctuated by needly guitar parts and I discovered a distinct resemblance to Parade's End. The next ingredient in the Serotonin cocktail is sped-up chaos San-Diego style. Follow this up with a surprising blend of emo-indie melody and droning vocals and you have a pretty dynamic band. I wouldn't miss them live. **J1** (Concurrent/PO Box 55462/Atlanta, GA 30308)

## SEPARATE SOCIETY • 7"

Yeah, this is punk fuckin' rock for sure. Songs like "Hippycide" and "Fuck Your Bible" are punk as it gets. The music is slow and building power agitated stuff with hard vocal work. Aggressive hardcore with no punches pulled. Political view points, offensive lyrics, and harsh music... now this is hardcore. **KM** (Ignition Records/PO Box 220/Vergennes, VT 05491)

## SUPERGIRLS • 7"

Your typical punk rock surf band. Supergirls tales on forms like Lagwagon or NoFX but with different lyrics and different people. There are too many bands that follow the NoFX sound that turn me off, except for Propagandhi. For a while I tolerated most surf/punk rock and I even caught myself singing along to "Malachi Crunch" or Face's "Don't Turn Away" but bands like these disappoint me. There is no distinguishing element anymore between these bands. Now I am getting to the point where I just can't stand it. I don't mean to be focusing entirely on this band but the majority of the generic surf/punk bands today just suck. **SA** (Liberation Records/PO Box 17746/Anaheim, CA 92817)



## ROSWELL PROJECT • 7"

In some ways Roswell Project reminds me of some of the good French hardcore that has been coming out in the last few years... combined with a solid Rorschach influence. The music is kind of pleasant and catchy, while the vocals are scratchy and harsh. It is a good mix. The bass lines are pronounced and effective. The design is nice as well. This is a good 7". Heavy and harsh emotive material. Lyrics are personal without losing meaning. These guys are from San Diego so I hope I'll get to see them play soon. **KM** (Nothing Left/PO Box 11315/Costa Mesa, CA 92627)

## REASON ENOUGH • Awakening 7"

NY influenced, tuned down moshcore. If you're into bands that get you angry and motivated just by listening to them, you need this. I really like this. **MM** (Reason Enough/PO Box 1961/Boston, MA 02205)



I hoped this was going to sound like Bratmobile or Bikini Kill, but instead it is typical Southern California skate punk like NoFX and their ilk. Two love songs and an Eagles cover. OB (Liberation Records/PO Box 17746/Anaheim, CA 92817)

When Initial sent the Slugfest CD in for review they also sent Despair's *As We Bleed* CD. At first I couldn't tell the difference between the two bands. Both were metal influenced mosh, and both were well recorded. I found the music to be driving and energetic. As time went on, and I had a few more listens under my belt, I realized that Slugfest made me want to jump and point, while Despair was causing more headbanging lunges. Slugfest's vocalist is more hardcore sounding than Despair's new school mosh/metal damaged vocalist. Both bands play hard hitting musiccore that keeps on pounding rather than reverting to cheesy clichés... I think the Slugfest is a bit better, but Despair has more potential. If you like the genre then this Slugfest CD will mosh your world. KM (Initial Records/PO Box 251145/West Bloomfield, MI 48325)

Well, I initially did this review, but it didn't get saved, so I'm doing it again. 7 Years War play politically charged hardcore, but haven't succumbed to the I Ching freestyle of most bands of that genre. Mid tempo hardcore with a touch of late aspirational Ash release. MM (Moo Cow POW), 616 Madison W 53 01 or (Struggle Records) 130 Stobe Ave. N 2201-1300. N 10300.

Real near 1992, weird ass dm. So, my m meets DWAB. Of course, not many people probably have any idea what that might sound like... Okay. Look at my review for the Imperial 7". Or think "math-core". Then think about what some crazy time-manipulation group would sound like with a deep, growling voice integrated into the chaos. Relies on the insane song-structure to keep the interest and, while it is impressive, I don't find myself thinking that into it. Probably quite amazing live. DO (Peas Kor/P.O. Box 81116/Pittsburgh, PA 15217-0616)

Mid tempo hardcore with gruff vocals. Nothing too original, and the intensity level isn't too high, but Shinkasta play decent hardcore songs. A bit moshy, and the lyrics are what you would expect, though a few songs such as "Self Autonomy" are a cut above... Five songs and 26 minutes of music.... KM (Barricade/PO Box 9263/Te Aro/Wellington/ New Zealand)

This 7" actually starts off with a Star Wars sample... anyway, Short Fuse are a Pennsylvania hardcore band that sounds a lot like Sick of It All or Killing Time. The layout features a lot of graffiti style art while the songs are about crews, false pride, and the good ol' days. So, let's assume you've got a short fuse yourself, or maybe you're a member of the Sidewalk Youth, then this record should be part of your daily routine. BEN (Creep Records/Suite 220/252 E. Market St./West Chester, PA 19381)

This is another intense German record on Thought Crime, but this one is not as downtrodden. Their songs also deal with some pretty horrible shit, but they mix up the feeling with drastic mid-song changes and mixed death, nondeath vocals. Even though there are eight songs, it never seemed like they were doing the same thing over again. I wish more heavy-metallic records could be like this one. DF (Thought Crime/Jens Walter/Petersburger Str.68/10249 Berlin/Germany)

Holy hot fucking shit, this is one wild record. It looks like most others from the outside, black and round, but it sounds like no other. The first thing that came to mind was a futuristic haunted house run by hardcore kids. Then came the wacky effects that almost always disturb me, but here they totally add to the songs. The fast and chaotic attitude grabbed my attention and stirred my imagination. It makes me wonder what it's like up there in Norway. This is fresh and will appeal to those that are wack in the head. DF (Lanugo/PO Box 51/N-1710 Sarpsborg/Norway)

I didn't believe that *Sleepasaurus* could be described as "Christie Front Drive with Weston's energy level" (as it was in HaC #13), but I did in fact get that feeling at times when listening to the 12" ... But sometimes in a very weird, abstract way. It's easily classified as "pop punk," but it's got an edge that the vast majority of the run-of-the-mill crappy ones can't claim. If you like this genre, you probably will be happy with this acquisition. DO (Mother Box Records/60 Denton Ave./East Rockaway, NY 11518) or (Creep Records/Suite 220/252 E. Market St./West Chester, PA 19381)

Ex-members of Maximilian Colby, and they definitely keep that sound kicking". Each member, of STT gives the public listeners an edge of your seat experience, actually more like an edge of a cliff experience. They remind me of Voltron—a tight united force able to separate and energize our ears more effectively. The drummer forces energy to burst out of your body, not with technicalities but through combustion of the driving and loud tonal beats. You could understand if you listen to Shotmaker. The bassist's sole purpose is to transmit long shockwaves underneath the ground to blast you into the sky. The singers and the guitarist are quite peculiar as well, and they finish you off with tight screaming and guitar for four play. And by the end of the 7" your lifeless body will soon be one more. One day, Sleepytime Trio's united force will defeat Godzilla. SA (PO Box 4934/Richmond, VA 23220)

Poppy upbeat guitar, with catchy bass lines, basic pop drums, sound a lot like the girl from No Doubt singing, it all meshes together pretty well. Too bad I'm so sick of all this ska shit or I might like it a lot better, but for those of you who aren't you might want to give it try. Actually a lot of this reminds me of No Doubt and the cover reminds me of some weird Smashing Pumpkins art work which has nothing to do with No Doubt, but anyway the production ain't the best but it compliments the songs and style well so it all works out (kinda). ADI (Bad Monkey Records/PO Box 1554 Santa Cruz, CA 95061)

I really want to like this a lot. And I do like certain aspects of it, but the overall feel is not quite right. It is rather sloppy sounding (due to the strange time schemes) and has its share of ugly chords, but does have some good use of dynamics and dual vocals. The Mid-West "sound" (i.e. you will), but not unique enough or amazingly talented enough to merit special recognition with so many worthy bands from the area. DO (Divot)  
PO Box 14061/Chicago, IL 60614-0061

I was disappointed at first listen... I was expecting to rip through another horrible CD with just a few jotted lines of distaste... but Sommerset is good, damn, and so I have to write a thoughtful review... The songs are melodic, yet energetic, and at times I am oddly reminded of... <gasp>... early Offspring (when they were good... you know before they sounded like Bad Religion). But mainly Sommerset just play driving hardcore with some of the softer influences. Maybe I'll see 'em play live if Dan and I go to New Zealand to surf. Would be up fer that! KM (Piecemal Records/PO Box 5138/Wellesley St./Auckland/New Zealand)

Sore Loser play poppy hardcore that sounds somewhat like Doc Hopper but with a bit more emo feel. Six songs in all, none of them really bad, but none of them very memorable either. MARK (Dosei Jidai/5719 Viking/Houston, TX 77092)

For me, Spazz is like grindcore... plus! It's body-slam-of-the-top-rope brutality plus humor and creativity. In other words *La Ranchera* is a no-holds-barred aural assault! I mean, what other grindcore band has bongo, slide whistle, melodic, harmonica, 2 DJs, a Cryptic Slaughter cover, Kool Keith, hilarious samples, lyrics about everything from professional wrestling to King Fu movies, and a layout straight from the pages of *Ravegun*. The best Spazz record yet! (let it or be doomed to face the Mecho Man Rando Savage in the steel cage! (Sound Pollution Records/ PO Box 17742 • Livingston, KY 40121))

More of the polished and rock stuff that I am beginning to despise... D-E-S-P-I-S-E. Everything is played well, and the songs are good for what they are, but I need some energy and some intensity. If you like light rock stuff with crooning vocals, then I guess this is yet another release to watch for, but I would rather listen to the sweet sound of silence... Ugh. I can't take it... isn't there a Black Flag record I can review? KM (Shiny Shoes/PO Box 459/Haverhill, MA 01831)

It's been a while since I've reviewed anything this crusty. Guess what? They're from Minneapolis, but they're not on one of the major crust labels. Naturally these punks are pissed off as all get out, but they are also driving powerful and tight. I don't listen to enough crust to really specify their sound exactly, but this is all around well done. Recommended to anyone, but essential for crust fans. DF (Doing It for the Kids/PO Box 18661/Minneapolis, MN 55418)

This is the kind of music that I can "appreciate" but have a hard time really enjoying. It's jazzy, light and interesting, but is so abnormal that it weirds me out. I'm impressed with the versatility of the musicians because they can go from hardcore and "emo" bands and do this intricate stuff, but I think that few would truly dig this. It brings to mind *Sevens* (from DC). I can respect *Sweater Weather's* musical ability, but just can't get excited about it... DO (Divot Records/PO Box 14061/Chicago, IL 60614-0061)

I tend to love most of Jade Tree's releases, but this must be the exception to the rule. It's tough-sounding, kind of catchy and it's basically new to the Swiz, but it doesn't do it for me. A song about truck driving can't even make me fall for this. I'm sure if you're a big fan of Swiz you'd like it a lot, but for me (crucifix and ridicule me for saying so)... it just bores me. To give it the benefit of the doubt, I will say that it seems to be the sort of record that grows on the listener... DO (Jade Tree/2310 Kennwynn Rd., Wilmington, DE 19810)

OK, first off, "Stand Hard" is listed as a track title, the bass player, a "zine, and a label. Other tracks include, "Chosen Path" and "Break the Chain," and one of the other band members is listed as Luke of Today. Yes, right down to the Tenfold font, this record is overtly straightedge. It's fairly accomplished and driving music, so many will enjoy this. However, as much as I hate to dis anything from Glastonbury (CT), a more appropriate name for this would be, "Sum of All Old Straightedge Records." They do have this sound down to perfection, but I was hoping for something less typical. DF (Bridge Nine Records/ 366 Cedar Ridge Dr./Glastonbury, CT 06033-1818)

Time's Up play a strange pulse-pounding hardcore that reminds me of a cross between Deadguy and Coalesce. It's three songs of non-stop dead weight that makes me feel like I'm Mr. Plum in the conservatory with the lead pipe! **BEN** (Chainsaw Safety Records/PO Box 260318/Bellerose, NY 11426-0318)

Pretty cool. Ionesco revels in the ugliness of their sound, but also adds some pretty parts for contrast, and you know I eat that shit up. My only complaints are the unpleasant image on the cover, and the fact that there are only two songs at 45rpm. But still, the music is interesting enough to make this a quality hardcore record. DF (Cascade/401 Maxwell/Royal Oak, MI 48067)

After the annoyingly screaming sample at the beginning of the record, Thoughts of Inesno rage into a blistering rampage of double bass, harmonic riffs and gripping vocals. They do leave room for recuperation by bridging the hardcore attack with cleverly constructed, almost melodic breaks. That's the A side. The B side, is a bit slower, even more metal and at times verging on brutal. The fast parts are still present, and thus most enjoyable. Tough and heartfelt. Distributed by Conquer the World Records, MM (Cascade/401 Maxwell/Royal Oak, MI 48067)

Sounds like Matthew Sweet (pop star) doing a Juicy Fruit commercial. Really catchy pop. Silly and cheesy and fun. Simple (fusion of bubble gum and 70's rock somehow comes to my mind...what's wrong with me?) and addicting. Eerie. "Love Germ" and "Vixen" are totally distinct, loony tunes. DO (Laundry Room Records/no address)

Hmm... as Thredbare I don't really like this new material. It lacks the intensity and cutting energy that their early material reveled in. I listen to their demo still, and I would trade all of these songs for just one of the songs from the demo. But if I think of Thredbare as a new band that has nothing to do with that other band known as Thredbare, then I really like these songs. They are a bit over produced, but they have a playful nature that I think that deepfries my ears perk up. At their best, their songs create a moody feel which I associate with old photos. Anyway, I think many will enjoy this band, though I really recommend checking out that other band's stuff... you know the old Thredbare. KM (Doghouse Records)

"Rock bands with time (1): all kinds of... rock'n'roll's gonna go on forever" (1), opening, arpeggiated chords. As record. The guitar comes in and he, in the first two notes, plays rockably arpeggiated chords together. At the Ya Ma Ma, changing the tuning they might sound like Leo Di. Duet in C. N.Y. A pop-in project but without the erst bay supplement. Songs, fast to be... the songs like 'Bologna' and 'Guitama's lil' Box'. If it's not the Po Box. \$34.95 (and a \$4.95 fee)

Kind of entchy, but kind of dumb at the same time. His voice reminds me of the singer of fellow Nodique band, Propaganda, who then so do most pop-punk singers so I guess he's no space. He's a real element that keeps in. I'm addicted from reaching the level of the song, it's the lack of polished entertaining, meaningful lyrics. I've heard that they have no original elements coming up, it's the first time I've come to two any others to leave a mark. DO YOU WANT TO BE AN NBS R&B 2AD (and a)

[illegible]

Four mostly pretty fast, well played punk tunes with an old school feel. Songs about Clockwork Orange, Screech from the hit TV show Saved By The Bell, and more. Fast, furious punk rock played with plenty of energy, if this sounds like your cup of tea, then check out The Undesirables. MARK (Quincy Shanks/PO Box 184/Wayne, IL 60184)

Featuring one of the AGE fellows, Upset come from Germany with a hard and somewhat rough sounding emotive hardcore approach. The songs are all pretty good, and anyone that liked AGE will undoubtedly dig this. There is much more angst in Upset's music as compared to Rusty James, which was another AGE offshoot. I enjoyed this record. Passionate and powerful. The enclosed booklet is in German, though the songs are screamed in English. KM (Smith & Nephew Company)/Daniel Müller/GR. Diesdorfer Str. 64/39110 Magdeburg/Germany).

Cool Finnish hardcore that is full of speed and chuncks, but at the same time is very melodic. Reminds me of European stuff from the mid to late 80's. The vox are sung in Finnish, but translated to English. Great stuff that makes me feel my age!! NW (no address)

This is a CD which contains Veil's two 7" on Threesome records (both from 1995), their comp track from the Goodlife compilation and one cover of a Misfits song. Veil plays extremely fast hardcore with a great amount of energy. The fast parts are what keeps it exciting, while the somewhat high-pitched vocals take awhile to get used to. I love to listen to a band that still appreciates playing fast! Nice packaging to boot. MM (Raoul & Nils/Nieschlagstr. 9/30445 Hannover/Germany)

2 macho-sounding hardcore songs (one of them live) with an old New York sound. Wrong Body are from Australia. Calling this record mediocre would be an overstatement. MR (PO Box 4080/Richmond East/VIC/Australia 3121)

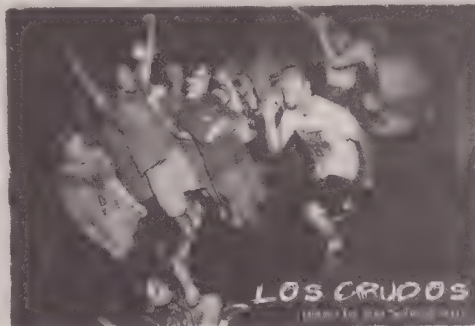
This is a hardcore fastball from Wallside, fast, frantic, and driving. Not frantic to the level of Japan, and not driving like Shotmaker, but with lots of high end sounds and raw sincere vocals. It's tough to maintain structure in this direction, but Wallside does it with an almost melodic approach that works really well.

I hate to use another sentence that can be found in every review, but it's almost always appropriate. They're not expanding the boundaries of hardcore, but they've got their sound down, and it's right on. Six songs

DF (Dance Down/PO Box 39037/Redford, MI 48239)

This is the strangest record because the music is so difficult to place. It really ranges from voice-cracking pop, to rockin' hardcore, to metal, to Drive Like Jehu kind of quirk. Creative musicianship with humorous lyrics make this a record that should not be disregarded. This is for everyone out there who's sick of the standard diet of bland hardcore and wants some mixed greens tossed in their salad. BEN (Creep Records Suite 220/252 E. Market St./West Chester, PA 19381)

Okay. This pains me to do this... but I'm about to give Your Mother a decent review. I swore that I'd never see the day, but I can admit that I'm wrong (on occasion). Perhaps 7 inches is easier to swallow than 74 minutes of compact disc... they still are super-poppy and I'm still not really into them, but I will give them this... they are incredibly fast and tight (even if they do sound just like Lagwagon, Pennywise, Propagandhi and the rest of them) and the lyrics are fairly funny. Especially enjoyable are "Color Me Badd Religion." Nothing new, but at least it isn't all anarcho-refuse... DO (The Probe/PO Box 5068/ Pleasanton, CA 94566)





#### YUPPIECRUSHER • 7"

I hate to whine, but I'm going to anyway. This is yet another case of "these guys have their hearts in the right place, but I've just heard it all before." They do eight songs about literally the eight most common political topics that every band covers. If this were the only problem, I would be non-thrashing, 'cause I guess these messages still aren't spread enough. But the music is just incredibly generic hardcore. You need some kind of creativity somewhere. Sorry. DF (\$6 to Insect Records/ Besvarbacken 15B/S-191 40 Sollentuna/Sweden)

#### YANKEE WUSS • It Is A Dark Time For The Rebellion 7"

Man this is some strange sounding hardcore from Portland, OR. Starts off sounding like Pink Floyd, then just starts ripping, tearing, and pounding... getting faster and faster. Kind of reminds me of very old Christ on Parade or Neurosis. A great surprise for me. Very original stuff. NW (3639 NE 78th/Portland, OR 97213)

#### THREEHOLEPUNCH/THURD • split 7"

Ah, once again the record reviewer faces his greatest challenge: finding an interesting way to say that something is not interesting. Well, the sleeve is intriguing, because I couldn't figure out how it was made. Actually, the 3HP side has some cool lyrics that are only slightly cliché. Unfortunately it's set to some straight ahead pop punk. The Thurd side, on the other hand, is just terrible. Vocals go on front with reversed guitar catchmash. Glam. DF (Full Benefit Records/John Purvis 710 Hillside Crescent/Sudbury, ON P4L 3K8/Canada)

#### THE CHOICE/NO MOTIV • split 7"

On this record The Choice plays a straight ahead punk rock song with an interesting feel, and No Motiv is more of a pop punk song. I especially enjoyed the song except for the lengthy, self-indulgent, borderline metal guitar solo. No Motiv play tight, melodic hardcore with awesome drumming, their vocals bring Drag Nasty to mind. The kids love 'em in Oxnard. MARK (It's Alive Records/PO Box 6326/Oxnard, CA 93031-6326)

#### SPRUCE HILL/JOHNATHAN THOMAS • split CD

The truth be known, I didn't realize that this was a split CD by ear... After about two songs of Spruce Hill I pretty much tuned out... I liked Still Life and I thought the first Christie Front Drive LP was decent, but I have become really, really tired of this sad rock music, especially when polished to such a bright degree... If you have a need to sit in your room alone with only a candle for light while you ponder the sadness of life, then this CD will undoubtedly be a nice addition to the ambience... what-ever... I just want to listen to something with more bite and urgency. KM (Fallen Tree/PO Box 61010/511 Maple Grove Dr./Oakville, ON/L6J 6X0/Canada)

#### FLOORED MATUS' STRUGGLE • split 7"

Steve and I are really bummed. We were looking at it before it hit the turntable, and the packaging is totally awesome. Reserved, colorful, intricate designs on rice paper. We desperately prayed that the music would be good enough to buy. Nope, sucky. Both bands would be ok if it weren't for the blah blah pop vocals that provide for instantaneous destruction. There's even some kind of a Beatles/Pink Floyd vibe. Not my style. DF (Space Cadet Records/7339 SW 45 St./Suite A/Miami, FL 33155)

#### ARISE/CORRIN • split 7"

Would it be too cliché to say something like "Metal Up Your Ass?" Or to compare it to Pantera? Well. I think both fit a little bit, even though I'd opt for this over Phil Anselmo's band in a heartbeat. Arise does "Jailbreak" (by AC/DC, maybe?) live, complete with raging solo, while Corrin summons Satan through an original tune. Arise is amusing, Corrin is pretty nuts. Not my bag, but was an "experience." Look at last issue for a real review of Corrin. DO (Devils Head/99 Reservoir Rd./Westhampton, MA 01027) or (Infidel/PO Box 1160/Vineyard Haven, MA 02568)

#### BRAID/POHGOH • split 7"

No surprise here, this one is sweet like cotton candy. The Braid side is more up-tempo and zippy than the other material I've heard. But it still has those neat lyrics that bring out the emotional content that Braid is known for. The Pohgoh side is less airy and more gooeey, like maple syrup. Female vocals and lots of love make this an excellent companion to the Braid side. This is what Whinnie the Pooh listens to in his walkman when he skips through the rose garden. DF (New Granada/PO Box 291044/Tampa, FL 33687-1044)

#### BEARING/SKY FALLS DOWN • split 7"

Bearing = Raihled with energetic Texas is the Reason vocals. Or something close to that, I suppose. I really did enjoy their song. It moves. The singer complements the fast-moving rock well, also bringing Split Lip (now Chamberlain) to mind a little. Sky Falls Down brings to mind maybe Cornelius, Raihled (a lot of similarities), Trees Without Leaves and others pursued. Their first song's much more enjoyable than the second. If the insert was laid-out better, on nice paper with clear photos (not cheaply xeroxed and thrown-together), I'd most likely spring for it. Since it's not, I'll hesitate, think about it awhile, and maybe eventually buy it. DO (Idify Records/once again, no address)

#### GRAY BEFORE MY EYES/INSTIL • split LP

Both of these bands are doing what I would call the emotive hardcore thing... we've all heard it, and some are sick and tired of hearin' it. Gray Before My Eyes alternate between lightly gliding sounds that are reminiscent of some of the better Moss Icon material in some sort of vague arty way and a more pulsating abrasion... Instil pale a bit in comparison. They are a bit more straight forward, though the vocalist is a bit more distinct in his oddities. I enjoyed the Gray Before My Eyes side, and would whistle a deranged little tune on me way to see them play if they came to town. I would stick around fer Instil, too. The Gray Before My Eyes 7" is also good, and I recommend it to those that like this sort of musical adventure. KM (Track Star Records/PO Box 60/Forked River, NJ 08731)

#### ONE NATION UNDER/FOURTH GRADE NOTHING • split 7"

This record is just as difficult to sell as it is to trash. I can't really rave about it because both bands just do ordinary straight ahead punk rock with very little to distinguish themselves from the masses. But at the same time, it's quite honest and has a decent edge to it, so I can't really slam it either. One Nation Under has a bit more street punk roughness, while Fourth Grade Nothing is more polished in a hardcore kind of way. DF (Home-Aid Productions/2706 Pioneer Ave./Pittsburgh, PA 15226-2034)

#### PIEBALD/CAVE IN • split 7"

Piebald is a well faced band. And what I mean by that is that they mix many different styles into one song without becoming sloppy or overdone. The song here is a melodic number with some heavy parts. It may start out built with adrenaline and rage but it ends with a sweet melodic twist. The octaves and the higher end vocals are key to the intimacy of Piebald. Cave In is a rough band with a crunch'n sound. Their demonstration here is definitely consumable but hard to swallow because of their non-directional energy. SA (Moo Cow Records/PO Box 616/Madison, WI 53701)

#### THE BOMB BASSETS/THE MCRACKINS • split 7"

Poppy. The Bomb Bassets boast members of Mr. T Experience, Hi 5's and Sweet Baby. The MCRACKINS bring around the "Happy Days" theme song and Horace Pinker. Somehow enjoyable, though I don't see it as "the pop-punk super team up of the decade." It's not real indecisively bad by any means, but I have heard better. It's a little any of the above bands, it could be worthwhile, but I had a little bit of trouble with it. Oh well I guess I lose out. DO (\$3.50 to GI Productions/PO Box 6948/San Jose, CA 95150)

#### EX-IGNOTA/BARCODE • split 7"

The Ex-Ignota song is my favorite one from the old Ig88 demo. Aside from being good, it's cool to have just to see how varied all the Ex-Ignota material is and to have the initial chapter. On Overfed, they combine both their drone, and rock-out abilities. The Barcode side is good too, but personally it will always be the other side of the Ex-Ignota record. They manage a ripe destructo sound without treading into the spazzic arena. DF (The New Sound Quintet/PO Box 13946/Santa Barbara, CA 93107)

#### DAILY PLANETS/MR. SAY SO • split 7"

Only one song from each band (thankfully) on this horrid little record. The Daily Planets do a Born Against song. Why? I'm not sure, you'd have to ask them. Mr. Say So's contribution is a noisy, heavy, at times fairly evil sounding hardcore song, but they have this god-awful singer that sings every once and a while who sounds like Soundgarden or some shit. Both bands need to be from France if that means anything... MARK (Fred Lavoix/41 Rue Du Ha/33000 Bordeaux/France)

#### TRIXIE BELDEN VS. EGGHEAD • split 7"

"Two bands enter, one band leaves!" In the near corner, the women of Trixie Belden bust out with two songs of lo-fi garage punk concerning the fashion faux pas of Germans and people TB don't like. And in the striped shirts and glasses it's Egghead. Egghead counter with 2 Weston like ditties about baseball and Jane Airhead-Bronte goes punk! And the winner is... Trixie Belden. OB (Promoted by Dizzy Records/30-28 34th St. Apt. #4G/Astoria, NY 1103)

#### BRAID/POHGOH • split 7"

If you haven't heard Braid since their first 7" or even their super-long double LP, you don't have any idea what you're missing. It doesn't have the heavy sound of the Rainsnowmatch 7", but is instead more complex in its time scheme and is happy, yet moody (in a similar vein to Cap'n Jazz and Friction). It's extremely different, but extremely good. Pohgoh is beautiful. Plain and simple. Good indie-rock sound with amazing female vocals. This 7" gives me a weird feeling, mixing heart-wrenching loneliness with a joyous celebration of life. A marriage of two marvelous music makers. DO (New Granada/PO Box 291044/Tampa, FL 33687-1044)

#### JOHN BENDER/PRAPARATION-H • split 7"

Oops. I'm not really a big fan of grindcore, so I'm not really sure how good this is, but I really couldn't get into either band. John Bender was too fuzzy, and PrapARATION-H was too crazy (for grindcore, that is) for me. On the good side, the artwork and political content is cool. There's also fun stuff like stickers, a "Death to False Metal!" banner, and an anti-punk manifesto. Twelve songs. DF (Anthropomorphic Records/62 Creekwood Sq/Cincinnati, OH 45246)

#### CHAMBERLAIN/OLD PIKE • split CD

Chamberlain serves up two tunes, Old Pike three. One of C's is a mellow acoustic jam that sounds like a really good John Cougar Mellencamp song with terrific dual vocals, but after listening to their amazing 12" I really feel unfulfilled by this offering. It's just too meager. Old Pike plays a back-country rock that works well with Chamberlain's style and they impressed me. It's just such a tease to get five songs that clock in at just over 16 minutes on CD. It would have been so much more worthwhile with a few more songs... DO (Doghouse Records/PO Box 8946/Toledo, OH 43623)

#### THE LADDER DAY SAINTS/SLUGGER • split 7"

The Ladder Day Saints has a definite Epitaph sound going on. I like the speedy, tight aspect of this, but really dislike the whole Pennywise "whoaooooohhh" pop-punk. It's old, boring and uninspired. They're not bad at the style, but the style is bad... Slugger have the same basic feel to them. Blends in with the rest. Fails to impress. DO (\$3.50 from #19-10024-82 Ave./Edmonton, AB/T6E 1Z3/Canada)

#### TEMPORARY TOAD/CONSTRUCT • split 7"

Temporary Toad held my attention simply because they have an odd sound. Overall it's melodic and ok, but from time to time they try to introduce an edge. Sometimes it comes off interesting, but other times it comes off as cheesy. I like the oi accent in the vocals. Construct? The promo insert cites Nomeansno, Rush, King Crimson, Zappa, jazzcore, and technometalcore. Confusing, yes. All I heard was rocking/rolling offspeed punk. Nothing to write home about. Both bands are from Holland. DF (Smart Records/PO Box 2772/3500 GT Utrecht/Netherlands)

#### ANOMIE/DIRECTION • split 8"

I know very little about bands from Texas (nothing, in fact), but I hear Austin is known to have large amounts of bands and venues, so naturally a sex scene must exist. Anomie is metal with intermittent talking and yelling parts, similar to Eyelid, but not nearly as talented or memorable. The singer freely uses words like "perception" and "deception." Direction is very similar to Anomie; they are very slow and dull. I do not suggest buying this unless you collect 8" records. BENX (\$5 to Red Five Records/PO Box 49712/Austin, TX 78765)

#### VELOCITY GIRL/CHISEL • split 7"

Yuck. Velocity Girl is putrid. I would rather have my ear drums cut out with a sharp knife than listen to this sweet dribble. Yuck, times two. Chisel is just as bad. What the fuck? Is this the fuckin' Monkeys? Chisel sucks. I would rather have a sharp arrow jammed up my ass than listen to this. KM (Shute Records/PO Box 2291/Keenastown, MD 20891)

#### BRAID/BEEZUS • split 7"

Braid. You give me the energy to be so happy. So incredibly happy. And when my spirits are down, I can always spin you to spin me around. I lose touch with reality and grab onto those swift, playful chords that soar out my speakers. Also, I've noticed that Bob Nanna, the main singer, doesn't sing here; it's the voice of the back-up singer, and let me tell you that it sounds good. It sounds good. Like a long rollercoaster ride, you keep my attention with all your tricky turns and climactic highs. This 7", out of a multitude of others Braid has released, should only be played for the rollercoaster riders who can handle the imagination they spill out. On the other hand, Beezus is a band who sits you down in a soft lazy-boy type chair. They take you through your distant memories that have been well forgotten. This female singer charms you in a soothing way, kinda like Ida. I guess you might call it romantic. I think it's pretty depressing. This split 7" is for all the witty creatures out there that can absorb the moodiness of both bands. SA (Mud Records/905 S. Lynn St./Urbana, IL 61801)

#### ETHEL MESERVE/GIANTS CHAIR • split 7"

Ethel Meserve is wonderful and beautiful, bringing to mind a luscious combination of Split Lip and their counterparts, Giants Chair, on the first album. Certainly a match made in heaven. Flowing song-writing, soulful vocals and an overall warm feeling overtakes the listener. Giants Chair throws us a bit of a curve, with an instrumental that comes along with a personal poem, but leaves the vocals out... it's intriguing, but unfortunately left me unsatisfied. The idea was nice, but after so many incredible releases of theirs, I expected something different. Oh well. The overall package is pleasing, and I might suggest laying down the \$25 for the nine record series... the future releases are sure to be as great as the ones to date... Tree Records is doing some awesome stuff these days. This is one of those. DO (Tree/PO Box 31840/Philadelphia, PA 19104)

#### COMIN CORRECT/DIRTNAP • split 7"

This is a split 7" with two heavy east coast hardcore bands. Comin Correct have a tight moshy sound with positive lyrics. The vocals remind me of Roger from Agnostic Front. Dirlnap are similar, but opt for a faster hardcore approach. Both bands sound like they could be NYHC from the late 80's or early 90's, so, if you're down with the east coast revival, this should be reason enough to sing along. BEN (Rick Healey/86 3rd Ave./Paterson/NJ 07514)

#### SUPERJACK/MUDCAKE • I Love Supercake split 7"

At 45 RPMs Superjack sounds just slightly catchy and not quite as awful as they normally do. Mudcake is almost as boring but funkier. Superjack sings all in Spanish, and so is most the writing on the insert and all that stuff. Mudcake needs to have a climax. The 2nd songs on each side are better than the 1st ones. ADI (Blu Bus/Via Consolata 5/11100 Aosta/Italy)

#### SHOULDER/MORNING AGAIN • split 7"

Reviewing this record reminded me how much I like it when bands not only include the lyrics, but also an explanation of what they are talking about. When the lyrics are more akin to poetry than dogma, the explanation gives records another dimension. I'll say that Shoulder is on the Manrae side of hardcore, while Morning Again is in the Eyelid vein. Both bands are skilled and have fairly political messages. Good record. DF (Shoulder/PO Box 43022/London, ON/N6C 6B2/Canada)

#### RELIGIOUS FUCKS/ECOSTENCH • split 7"

You know how you can tie a string between two cups and then hear on one end what some one says into the other. Well, this record sounds like it was recorded with a similar setup. Not lo-fi, beyond even no-fi, this is anti-fi. It sounds like both bands want ugliness for the sake of ugliness though, so it's ok. I like crazy shit, but this is spazzic like steel wool in a blender. It's not that it's too much, it's just missing something and comes off sounding wrong. As many songs as months in the year. DF (Knot Music/PO Box 501/South Haven, MI 49090)

#### CAVE IN/EARLY GRACE • split 7"

Well this is the best record I've reviewed this issue by far. The Early Grace side is massive without being too weighty. They sprinkled just the right amount of catches in to make the sound enticing, but the overriding feel is still stoic. It's a close call, but I like the Cave In side even more. Loosely speaking, the vocal work reminds me of Grade and the song structure reminds me of Converge (though not as metallic). Never mind all this descriptive bullshit and just trust me that this rules. Aside from those who just want to listen to melodic stuff, most of the readership will like this. Not too many records enter my collection anymore, but this one will. DF (Independence Day/PO Box 82192/Tampa, FL 33682)

#### BEYOND DESCRIPTION/BOOT DOWN THE DOOR • split 7"

Here's another split on Anomie with one band from Germany, and the other from Japan. The Beyond Description side contains incredibly fast and driving hardcore. At this level it's hard to give songs intricate structure, but they do manage to give them identity. Kudos. Relatively speaking, BDTD is slower and lower. That is to say that it's not as frantic and thrashy and there is that German guttural sound that gives this side more heaviness. Recommended. DF (Anomie Records/Cheruskerstrabe 3/44793 Bochum/Germany)



Cave In opens up in a brutal fashion, thrashing through two songs of heartfelt hardcore with a metal influence. Nice riffs and good song structures combined with screaming vocals make for a great first release. Early Grace seem to be pretty typical of what I expect out of Florida now days. I know to label an area isn't really accurate, but the metal riffs, double bass and screeching vocals remind me of mosh, heat and humidity. Not bad, but I'm more a fan of the Cave In side. MM (Independence Day/PO Box 82192/Tampa, FL 33682)

Other than the fact that they sound like early Clash material, I don't know what to say about Strike. Sounding like the Clash is a good thing, and they add some modern vocal/guitar tricks that seem to work ok. As for Dillinger Four, I don't understand why other pop punk bands can't muster the same intensity that these guys have. Not only do they produce a decent sound, but they even cover the Pogues. Pretty good if you like older sounding punk. DF (Doing It For The Kids/2020 Seabury Ave./Minneapolis, MN 55406)

Two songs from each. First off we have Mulligan Stu who sound a lot like Screaming Weasel. On the other side we have Teen Idols who sound a bit like S.W. as well. They do a cover of the hit "Hold On" from Chevy Chase's *V* cartoon movie. Great solid pop for the two rockin' bands. MARK (Rhyme Records PO Box 52 Madison, WI 53701)

This split 7" features more crazy-ass sounds from Hellnation, and several rusty hardcore songs from a Japanese band called Chaotic Formidable Destructive League. Both bands are faster than greased lightning, but Chaotic Formidable Destructive League has more of a punk sound with muffled singing. Another great record for all you musical speed freaks. BEN (Sound Pollution Records/PO Box 17742/Covington, KY 41017)

**REEL BIG FISH/GOLDFINGER** *split* **B**  
Both these bands are examples of the modern guitar-based ska. Reel Big Fish does include the traditional horn section and cover the song, "Take on Me." The horns sound fun. Goldfinger is boring. In the sleeve, both bands' management companies are listed. Has ska made it to MTV yet. **DE** (Mojo Records/1749 14th St. Suite 201/Santa Monica, CA 90404)

**NOBODYS/PINHEAD CIRCUS** "Spin"  
 First of all let me say the bowling alley cover art is superb! The Nobodys throw a musical guttural with three basic punk rock tunes and a snotty attitude, kinda like Angry Samoans but nowhere near as good. Pinhead Circus win this sonic bowling tournament hands down thanks to their fast 'n' catchy pop-punk tunes with vocals sounding similar to early Jawbreaker. **MARK** (Soda Jerk/PO Box 4056/Boulder, CO 80306)

Very retro, and ordinarily that would be just fine with me, but for some reason this doesn't do very much for me. The Jerks aren't too bad, they do the 60's garage thing fair enough, it just doesn't seem very convincing to me, they're probably pretty fun live though. The Impossible-Five are kinda terrible, they sound like an emo band playing 60's spy music. A bit jazzy, totally artsy with creepy lyrics. I hate to say it, but the best thing about this record is the cover art. MARK (Lovitt Records/5800 West Friendly Ave. Box #17358/Greensboro, NC 27410)

Days in December includes members of Braid, Castor and their incredibly talented friend on vocals and guitar doing one of the most personal ballads I've ever laid ears on. A ballad that kicks in, starts grooving and is difficult to take off the turntable, that is. Masterfully-crafted song structure and the strings and piano create a truly moving piece. One song in existence and you should try your hardest to own it. Sweater Weather is jazzy, but the song is so short that it seems a waste of space... it's like an intro to a non-existent song. The Day in December tune is so incredible that one hand it makes the record worth you while, but on the other, it makes me wish that it was simply a straight-up D.I.E. 7" DO (\$3 to Polyvinyl/PO Box 1885 Danville, IL 61834-1885)

If speed is your scene than 6 Spazz songs will make you the queen. If slow is your show than give Gob a go! With five inch pink vinyl that's oh so petite, this is one record that's both short and sweet! BEN (702 Records/PO Box 204/Reno, NV 89504)

**MONSTER X/SPAZZ** (Interscope) **B** How can you go wrong? The positive messages in heavy metal music from Monster X combined with the crazy bone crunchin' whack from Spazz!! Obviously a lot of folks should stay the fuck away from this. Really, if you don't like ugly noise then don't even consider gettin' this. But if you like the noise and distortion of Spazz and Monster X, then this is a slab of dream wack. Crunchy. KM (Reservoir Records/PO Box 790366/Middle Village, NY 11379-0366)

Disagree are really fast and simple. The vocals are deep blurry growling and high unintelligible screaming. This gets boring. Ungovern-Mental from Quebec, are similar. They are a little more sophisticated musically and they're just as fast. Both bands are really fucking angry. MR (Profane Existence/PO Box 8722/Minneapolis, MN 55408)

Gaudy cover, all yellow and light blue... Sixpack is almost a really super-great surprise, but they're just too singy... musically, they fit nicely in the Christie Front Drive-era stuff of which I'm so enamored, but really the singer just is too wavery for my taste. Shaggy Hound is also fairly cool. They've opted for more of an old Blueprint sound (circa the split w/ Badger) and they play it pretty well. It grooves and the vocals are rad and more subtle than Sixpack's. Great back-ups, too. Overall, the package was a pleasant find. Now if I could just read the address... DO (Franck Rapessvolles/12 Rue Berthelot/31500 Toulouse/France)

If you play Merzbow in your car and close your eyes you can pretend that you have just fallen asleep in front of a TV full of static up to full volume. That way, when you collide with a cement truck or drive into a hurricane, you might just think it is part of the noise coming out the car stereo. Bastard Noise actually varies the sound of their pieces with more chirping, blasting, and hisses. Maybe they have employed more household appliances in the production of this sonic terror. It sounds a little like an Imperial fighter skidding across the surface of the Death Star after being shot down by captain noise. The packaging is beautiful and the most aesthetically pleasing of all MIB releases: Red and Purple prints over brown cardboard. It even includes a little sheet so you can tell what all the weird and wacky machines in this record are trying to say. (Release: Records PO Box 251 Milwaukee, WI 53251)

ARMEN/SHORT HAIR/FLIPPER/SHOES  
I had a hard time hearing the Armen's and I am well documented by this record. Their grooveiness would be sore on the ears after seeing them live, but I just couldn't become one with the record. They have a cool bubbly sound, but the record was missing the kind of loudness that volume can not fix. Armen are from Finland and I was able to achieve a full groove with this side. Their sound is more driving than the bursty flpside and they have lots of rhythm. Seven songs in all. DF (Sound Pollution Records/PO Box 17742/Covington, KY 41017)

I saw Harriet The Spy once and was totally into it, so I bought a couple of their 7"s but I couldn't get into them, which still hasn't changed much. But the more I keep listening to it, I am starting to enjoy it more. They're chaotic catchiness with a lot of treble distortion; if I owned a record store I'd put them in the same category as Blues Explosion, or Nation Of Ulysses. Three Studies are more chaotic but instead of catchiness they've got a wonderful fast/heavy/hardcore edge to them. I think if they did a tighter recording this 7" would be more enjoyable, even after their sloppy styles. ADI (1030 Jessie Ave./Kent, OH 44220)

Unconquered seems to fall somewhere in between Integrity and a handful of chugga-chugga (circa '94) bands. It isn't done very well and the muddy vocals are a turn off. Birthright seems to have a little cleaner sound, but the tempo is in third gear the entire song. If they were to fully utilize their 5-speed potential in certain parts this could be a pretty damn good song. Lyrics deal with animal rights. MM (Words of War/PO Box 51145/San Diego, CA 92115-1145)

[illegible][illegible]

These are the first and last of the songs that I like. (Chuckles) Short cuts. These songs do not have the full section of recorded music. The probability is greater than, or less than, last minute. Well, the less that I heard, the more that I heard, only growing on me. Ska-punk core with the usual brass section. I really don't like ska that much but I would listen to Less Than Jake. It's too difficult finding a well-balanced split record. S.A. (Beachfront Records/PO Box 283/Los Angeles, CA 90075)

Finally, I was overdue for something fresh. I've heard a lot of sweet vocals on nice music, rough vocals over bruising music, and rough vocals over sweet music, but finally I get to hear the Party of Five Helicopters actual-

**LACK OF INTEREST** Man, this record rocks. You got to like Lack of Interest, the guy from Deep Six Records' band. They do 5 fast songs with some funny asides—something totally expected from them. They are fast punk thrash core that never stops. Even after the music stops you can't stop rockin' out. Stapled Shut's got 6 songs which are even faster, more deadlier and as Brad from Rhetoric puts it "prolific." Both of these punk til death bands put out this record to be consumed by all you thrashers and mashers. SA (Deep Six Records/PO Box 6911/Burbank, CA 91510-6911)

Both bands wield some assailing hardcore of the harder variety, with Entropy a little more grinding, and Unanswered a little more fierce. These guys sound better than average to me, so this record is recommended if one of the following three things is true. You know that you like one of these bands from previous exposure. You are especially fond of the tougher stuff. You like having lots and lots of hardcore records. Not really good enough for me to urge everyone to get it. DF (Figure Four Records/968 Main Street #10/Walpole, MA 02081)

overtop of some critical guitar work. The result is both epic and detached at the same time. Nice. The In Ano side is great as well. It reminds me of whitewater rafting. There are parts that run along in fluid motion, and then there are the rapids where all hell breaks loose. Like many good records, the packaging is resourceful, and the guy who put out the record has some worthwhile things to say. I wish this was more of the rule than the exception. DF (Ape Records and Distribution/Gregg Holtsclaw/PO Box 1584/Bloomington, IN 47402)

Along with dual vocals, the Y side contains drumming that can only have come from a kit with two kick drums. Either that or the drummer has sold his soul to the devil. Maybe both, but in any event, these are some drum dominated thrash songs that come out as bursts. In comparison, the Discipst side is similar, but more rhythmic and structured. This record is but physically and musically heavy. This is not as good as my favorite heavy bands, but they do Japan and Germany proud. As many songs as fingers on your hands. DF (Anomic Records/Chemsikertrabe 3/44793 Bochum/Germany)











**UBISUNT • Reflections cassette**

Ugh! I'm just not a fan of the rap/hardcore/metal/ska mix. Sometimes this sounds like Pantera and other times like uh... even worse. I don't know what these people are thinking here. They have a full color glossy five panel j-card for their tape, but the recording sounds terrible! We need to have a talk about priorities here. The lyrics cover a wide range of topics from TV to the cops. Oh boy. What more could I ask for? How about a huge high-school-yearbook-style collage of the band and all their friends on the inside of the tape? No thanks. BEN (Ground Zero Records/21 Lincoln Pl./Waldwick, NJ 07463-1923)

**NO COMMON SENSE • Half Ass Punks demo**

Okay, let's all say it together kids: "Boom-chop!" with the accent on "chop!" Now repeat it over and over again quickly, and you have just demonstrated the extent of N.C.S. Not literally, but pretty damn close. The vocals aren't bad, and neither are the lyrics, but do we need another band that sounds like they could be on one of those B.Y.O. comps of 13 years ago? The cover is the best thing about this tape. It features a boot-stomping, \$15 Black Flag t-shirt wearin', mohawk sportin' punk% layin' on a couch with a thought bubble that reads "smash the state." My thoughts exactly. EW (N.C.S./1163 Olive Ave./Redding, CA 96001)

**UNION SUIT • demo**

Human. Sounds may be like a cross between Threadbare and Prebald, with the same sort of half-assed, half-hearted, half-in, and the emotion is forced out. More, more is out, and then out!

**ACRID • Sea Of Shit demo**

Fuuuuuuuuuuuuck! Oh my god! Fuck! This is so good! You cannot get more intense than this! Like crossbreeding Uranus with Systral, with something even more apocalyptic and intense, Acrid fucking flatten me. I am usually kind of skeptical and bored of crusty-sea-of-shit type stuff, but this is not ANYWHERE near anything you've heard before, seriously. The intent and words are fucking awesome, the recording is amazing, the art is beautiful, I don't know what else to say. If you are at all interested in heaviness, intensity and/or speed, I am directing you to send away for this, right now, do not pass Go, do not collect \$200. Definitely the best thing I reviewed. Definitely. EW (Singled Out Records/562 Belvenia Rd./Burlington, ON/L7L 5N3/Canada)

**GET HIGH • demo**

With a name like Get High, I just couldn't resist. Get High's music is tight rockin' hardcore that reminds me of Burn. Get High's demo is good, and I'm hoping that Get High will put out a great record some day. So, what I'm saying is Get High. BEN (16 B Winter St./Somerville, MA 02144)

**SEASON • demo**

It's got that French HC sound, and then it goes into something sounding a bit more harsh, like Cwili. I'm a huge fan of both Cwili and French HC, and in time, I'm sure Season could have produced some really good material. It's too bad they broke up. EW (Pierre Gouard 35 Laramie Ave./West Orange, NJ 07082)

**ANIMAL FARM • demo**

This band sings in Spanish mostly, but they do a Man Lifting Banner cover!?! Maybe they're commies! I wouldn't know, cuz there's nothing in here. No words whatsoever. And now a Minor Threat cover! Straight Edge also?! There is no unifying element present here, so that leaves me with this explanation: Hispanic Socialist Sx! EW (no address)

**WORST CASE SCENARIO • tape**

This one definitely has potential. The best way to define this is good ol' punk rock. Many Born Against tendencies, maybe some John Henry West. I think this band has already seen vinyl. Ex-member of Unwound? A good listen. BC (Bumpdee/PO Box 2572/Olympia, WA 98507)

**NIGEL SIX • America's Favorite TV Family tape**

Really super-catchy pop punk very much like Fifteen, especially the vocals. Personal lyrics about life, love, you get the idea. You'll probably see this band on MTV soon. This appears to be an ode to Bill Cosby. Pretty fuckin' good if you overlook the lack of originality. BC (Sike Records/PO Box 10504/Holyoke, MA 01040-2104)

**NIKKI • demo**

Let's see, I haven't even listened to this yet, but I know what it will sound like. My clins, the band name, the scratched out lyrics, the song titles repeated over and over, and the dead-end way a picture of a little girl with no place or purpose. I wonder why this band wastes their time? Hell, it's not like some other bands out there. I'm sure they



Photo by Shane Spradley

just hate to see potential being wasted on something neither evolutionary or excellent. They could do something real good one day. Today, if they wanted to. The packaging is way rad. EW (Hydra Head Records/907 Boylston St. #42/Boston, MA 02115)

**HARKONEN • demo**

This band sounds like a heavier metal version of 400 Years. Lyrics have some good imagery, but are bland. If I see another band with "666" somewhere on their product, I'm going to join a monastery, I swear. EW (2918 North 16th/Tacoma, WA 98406)

**INEPT • demo**

Every song starts with feedback and ends with a scream! They have 2 vocalists, M/F, and their music is power violence crossed with crust crossed with mosh, while remaining fresh and original (most of the time). Some of the parts sound like they were ripped right off of Enewetak's 1st 7". Plus they're straight-edge. Plus their songs have some meaning. Plus graphically they pack some punch. Crash! Boom! Sha-bam! It's real good if you like this kind of stuff. I sure do. EW (1579 Indianola/Columbus, OH 43201)

**KIDS INC. • demo**

I think you know by their name what this band sounds like. And you're right, they don't bear a resemblance to Septic Death, more like Fifteen. Lyrics dealing with personal battles. Pretty good, if not original. (\$3ppd or 2 stamps + blank 60 min. cassette to: Kids Inc./1818 Defense Dr./Marlton, NJ 08053)

**DEGRADE • Hornfic Stench Of War demo**

De spite the most generic title I have seen (although war probably does smell quite a bit), Degrade sounds similar to another De-band, namely Destroy. Nowhere near as good, a little bit more punk-sounding, but still similar. No lyrics printed. EW (16 St. Peters Street/St. Peters 2044)

**V/A • Liberation Sucks tape**

Home Grown, Donuts 'n' Glory, and Nigel Six: same band, different names is my theory. No, take that back. The sound ranges from Fat all the way across the bay to Fifteen. All songs previously released. EW (Liberation Records/6633 Paseo Del Norte/Anaheim, CA 92807)

**EDITOR • Promo Tape '96**

Bad thrash with some bad metal influences. Released from the East block and coming to your town soon. EW (Pavel Baricak/Jana Martaka 33/036 08 Matin 8/Slovakia)

**CARTER PEACE MISSION • Disco Stu Likes Disco Music promo**

This is a promo release for the upcoming full-length CD. Featuring members of John Cougar Concentration Camp. I hear the bad elements of the Beach Boys and countless other pop bands. EW (518 H. Ave./San Diego, CA 92118)

**SALES + MARKETING • demo**

Short, fast bursts of crusty punk played by people who don't know how to play their instruments. Lyrics are generic politics. Anti-business message pervades. Communication. Creativity. Activity. EW (no address)

would describes themselves as "emo," although I refuse to use that stupid word. In my opinion, one must have a pretty limited imagination and/or vocabulary if the only word one can think of to describe music is "emotional." That's like calling food "nutritional." N E way, the music doesn't really inspire me to any emotions save boredom. Not even a half good imitation of the bands they would like to be. Don't be afraid to be who you are; the world is bigger than our trends. By the way, "firecrotch???" EW (66 14th St./Toms River, NJ 08753)

**CHAPTER • demo**

In your face stuff that kept me tapping while typing. GO! Maybe so. Not too bad. MM (no address)

**GADFLY • demo**

Packaging=good. Music=bad. Alternates from strummy folk to bad metal, with vocals way too processed. Some parts were ok, but there weren't enough to keep my attention. Lyrics are pseudo-personal. The musicianship is swell, it's the purpose I can't stomach. Kudos for attempting something new, though. (The Grinch That Stole Christmas sample is cool. The last line of the opening song for that movie is "Join the Ku Klux Klan." I swear it.) EW (2511 Oakcrest Dr./Santa Barbara, CA 93105)

**CHIPMUNKS • demo**

I think this is in Italian, but no address gives me no clue. Fat Records is forced to my mind. The vocals give off a Fat Mike stench, although in Italian. No lyrics. EW (Zanetti Davide/Tel-030/9142327)



#### V/A • Best Of The Grade A Archives tapes 1 & 2

These tapes are very long and contain demos, live tracks, and unreleased recording sessions from a multitude of bands from the Bay Area. The sound quality is really good, surprisingly. Tape 1 includes Schoolbox, Queen Mab, One Man Running, Dead and Gone, Tha' Skirts, Engage, Furly, Kid Dynamo, and the Gr-ups. Tape 2 has Dead and Gone, Tilt, Furly, Milkfat, Schoolbox, Nuisance, Siren, Among the Thugs, The Torettes, and the Potatoes. If you like any of these bands I strongly suggest you send away for these. Also, send a S.A.S.E. for catalog of Animal Rights, Socialist, and other political and subversive literature to the Grade A Address... EW (Grade A/PO Box 15306/Santa Rosa, CA 95402)

#### V/A • Serenades And Sililoques tape

An acoustic comp. with 6 bands: Foray, 100 Aker Wood, BlackJackAction, Ground Round, Sons of Atom and Edaline. Most of these bands I've never heard of and from the sound of them I probably will never hear of them again. One exception: I did see BlackJackAction live and they were impressive, nothing like their song here though. Now I really do like acoustic songs, I would go out of my way to hear good acoustic songs but this comp. is kinda bland. There are really no bands that stick out and cry for my heart. A real good comparison to some of these bands would be with Deadwood Divine and I can hardly stand them at all. SA (Better Days/PO Box 14234/Santa Rosa, CA 95402)

#### MOTIVE/PRESIDENT'S CHOICE • split demo

Motive starts out with ching-a-cho crossed with Downset. They repeat phrases over and over. Darker than Downset, but still pretty derivative, esp. in the vocals and lyrics. President's Choice is frantic hardcore with really low, unified vocals. I'm not sure if that's the way they were meant, or if it's the recording. EW (PO Box 4181/Greensboro, NC 27404-4181)

#### TOMORROW'S GONE • demo

The sound quality is excellent. The music is fast to mid-paced melodic hardcore with a little bit of metal influence, not unlike Fingerprint. It sounds fresh. Vocals tend to fall at the end of the line, kind of like Matt from Current's did (but they don't sound the same). The lyrics deal mostly with abstract emotions and use the standard metaphors of nature. I would like to see this band live; I feel as if I'm missing out on the whole picture. Come to AZ soon, folks. EW (\$3ppd to 137 Tamarack #12/Henderson, NV 89015)

#### THO KO LOSI • The Lord Must Have Blessed Us demo

Those beasts of nature, the dungeon dwellers corrupt our feeble minds. They shout evil demons and masquerade over exhumed bodies. Pound for pound, they drive combatant death drills until fear is like the fog. This is Tho Ko Losi from the hot heavens of Arizona. I've seen their terror, much like the devil himself, Ialdabaoth. Here they do another tape format, indeed as well finished as the earlier demo. Apocalyptic procession is now in session. SA (Majesty 12/5610 W. Roanoke/Phoenix, AZ 85035)

#### FLOODPLAIN • Gravity Paranoia Episode #141 tape

Is Fugazi-esque in the dictionary yet? It should be. I don't know if it is the fact that Fugazi spans out over so much musical realm, or the fact that most bands aren't that original, but it seems like I hear a Fugazi rip-off every other day. Not that that has anything to do with this review, but Floodplain is heavily influenced by that band. They're from SD, and it shows. They've got that Midwest File Thirteen sound. The booklet contains some good stuff. This was supposed to be a 7", but through a series of mishaps, this became the result. Don't Drink and Drive. EW (1701 S. 10th Ave./Sioux Falls, SD 57105)

#### GABRIEL'S DESPAIR • demo

Extremely produced European metal influenced power punk, with female vocals that are way too relaxed. Tighten up. Sounds similar to Gaffly. The lyrics are all about you, and how much you suck. Why is it that people who have talent never seem to know how to use it? EW (Marc Luchies/Huygenstraat 25/7901 HS Hoogeven)

#### PUNK AMOEBA • Single Celled Punk demo

No lyrics except for what you can hear. A fuzzy guitar presides over simple pop punk. This sounds like a band I would have been in 7th grade. A keyboard busts out on some surf-sounding tunes. A little ska. They like Gary Larson, that's good. Sgt. Slaughter is dead. EW (363 #C Cannon Green Dr./Goleta, CA 93117-2841)

#### HAVOC • demo

Victory Records crossed with something mainstream, like Korn. Sounds like something the jocks at my school would bump in their new daddy-bought trucks while they try to run me over on my bike. Get a grip on that 40oz., and go use someone else as your stepping stone. EW (509 E. Providencia, Apt. 202/Burbank, CA 91502)

#### SLUMP • Isjdnigpaezmyn zuds demo

Dark, plodding industrial weirdness with vocals by way of Wellington. A Native American theme is evident in the packaging. It doesn't really make much sense. I'm scared. EW (Regnum Irae/05.55.63.60.48/Bar "Le Balto"/23290 St. Pierre de Fursac/France)

#### JAHRESENDZEITPUPPE • demo

Sounds like a band called Ultrahead, but with a bottom heavy bass sound. Vocals are filtered and processed way too much. Totally pointless as far as I can tell. Tone down on the distortion, guys. It will only carry you so far. Reduce, Re-use, Recycle. EW (Shine Records/c/o Gut/Postfach 12 12/63591 Neidemitlau)

#### RESISTANCE • Unashamed demo

Fucking cheap ass Casio mosh with distorted rap vocals done by one guy with only one thing on his mind—Jesus Christ. Got problems? Jesus will solve them. Got questions? Jesus will answer them. I've got a question for you, though, Jason: If you have found the answer to all life's questions, and have found resolution in your existence, then why the angry rage-filled music? Are not these things contrary to the teachings of your god? Or are you just attempting to disguise yourself as you sell easy answers to those searching for meaning? All that aside, enclosed was a picture that made me question some of my beliefs about abortion. In the liners he thanks the Catizone mobsters. Mobsters for Christ, huh? Do I sense some contradiction here? EW (\$4 to Jason Catizone/1059 Raven Dr./Pittsburgh, PA 15243)

#### ROM • demo

This is a one man demo tape that truly sounds like one man. The only remarkable thing about this tape is that it made me realize that perhaps the different individualities are what makes bands good. The music is kinda funky, rhythmic, sometimes yelling. Congratulations for doing this on your own. Cover features a cow. "Go Vegan" it says. I heartily concur. EW (272 Oxford St./Winnipeg, MB/R3M 3J7/Canada)

#### AMPUTE • demo

Metal influenced hardcore that doesn't keep me interested past the opening riff. Not bad, just not my thing. MM (504 S. Bpham/Columbia, SC 29205)

#### CAPTAIN ACTION • demo

They sound like San Diego chaotic HC. Lyrics from the same pool. Not particularly good. EW (8420 Bridle Rd./Philadelphia, PA 19111)

#### BOY WONDER • demo

I'm pretty sure this band already has vinyl out (or a band with the same name). But after listening to this tape, I kinda hope that's not true. It's not that bad, just not good. Fast, punk, suburban. I don't know what to say. So much of this kind of stuff gets sent in for review, and I hate to dis on it, but after so long you develop an intolerance for it, and it just bores you. So I give the same advice to Boy Wonder as I do to everyone else: Unless you have some very exciting, exceptional material, please let fossilized dinosaur carcasses lie. There needs to be more shows, besides. EW (no address)

#### EGRESS • Heavy Rain At Twilight demo

There is some real emotion and honesty going into this one. Egress could do some amazing stuff in the future. The sound is pulsing, sorta like Ordination of Aaron's earlier stuff, mixed with some real throw down. The vocals are straight out of an SD's band whose name I can't remember, but did a song with a chorus that went "it's my life don't you forget it's my life it never rests (echo)". The lyrics are good, well thought-out. Keep one eye open for this band if they keep progressing. By the way, in regards to the name, is that a female eagle? EW (Jeff Miller/2414 Lynn St./Parkersburg, WV 26101)

#### THE TRUST • demo

Old-school hardcore with Infest-like vocals. Lyrics about sex. Guitar solos to boot. Kind of like Life's Blood, but not as good. EW (Brian (508)429-6968)

#### S.A.C. • Ultima Eleccion demo

Remotely like old D.R.I., the vocalist is very expressive, but I don't know what he's saying. Yep, that's right, some foreign language. I feel really bad, but what can I do? The most enjoyable part of this tape was the pictures of the band members and their friends. EW (Pinhead Records/San Lorenzo 2408/CP (2000) Rosario Santa Fe/Argentina)

#### ASK IT WHY/RADICAL NOISE • Seydasiy Haya split tape

These two bands from Turkey engage in some metal influenced hardcore, with Radical Noise on the more metal side, and Ask It Why on the more punk side. This tape is good, with the exception of some sexist bullshit on the song "31." EW (Kod Muzik/P.K. 144/Beyoglu/Istanbul/Turkey)

#### CONCRETE/WITH LOVE • Live In Piombino Dese 15/3/96 tape

The packaging is artsy and really really nice (a perfect example of how xeroxed covers can look awesome-EW). The sound quality is superb for a live tape. First, With Love plays fast crazy parts, slow sad parts with melodic parts in between that quickly brings to mind Ivich, Fingerprint, and Vanilla. Doesn't necessarily mean it sounds exactly like those bands, but it's that kind of band. Emmett doesn't think it sounds like any of those bands, and he's really stoked on it; I think he's gonna cry. I've been looking forward to Concrete and they're no disappointment. Feedback, distorted bass, double bass pedal madness. Too snotty and punk to be metal, but close. Two Italian bands that seem to play a good set. BC (Concrete/via Nazionale/6900184 Roma/Italy) or (With Love/vialadella Vittoria 6/31029 Vittorio Veneto/Italy)

#### DE SORO'S LIE • demo

Lots of picking and then strumming distorted on the guitar. Female vocals that never really pick up. Always grooving on. A comparison to a less gut-wrenching S.D.R.E. can be made. Like a lot of things I've heard. Not particularly anything. Lyrics about you. EW (\$3ppd to Dave A./580 Wansmedon Cres./Portsmouth, VA 23707)

#### TENCOUNT • demo

Angry boom-chop. To the point. Communicate. Tencount kinda blew it, though. No lyrics. It's not like I'm gonna shit my pants over the music that's been done countless times before, so give me some meaning. What if Los Crudos didn't have lyrics? Who would care about them? They live in Prince Albert, I wonder if they have them? "REAL MEN DON'T C." EW (313 20th St. East/Prince Albert, SK/S6V 1K9/Canada)

#### SLUMP • Vafunculo Nostradamus tape

This is odd. Nothing on either side of the tape. Is it art, or is it a stupid mistake? EW (Regnum Irae/05.55.63.60.48/Bar "Le Balto"/23290 St. Pierre de Fursac/France)

#### ELEVEN STRAP • demo

This is why I object to unquestioning metal-ness. Because it appeals to and is perpetuated by this brand of testosterone-based ignorant folks. Sorry guys, HaC isn't a rung on the ladder to the top. EW (3914 Clover St./Rapid City, SD 57702)

#### EMBER • demo

I might like this if the guitar was less metal. Kind of similar to Velocity Girl, also to Tilt sometimes, but the guitar keeps going back to that horrible distortion. Too bad. Lyrics are cheese (not a good thing mind you). Sample is good. EW (PO Box 309/Wharton, NJ 07885)

#### UNCLENCH • demo

SxM metal similar to early Earth Crisis. Tough guy. Lyrics are actually intelligent, however. I would say good, but the packaging is fuckin' wasteful. I don't understand why you would want to have shrink-wrapped plastic on your tapes only to be ripped off and thrown away (Speaking of which, if Earth Crisis are such eco-warriors, someone should talk to them about this. You can't recycle that shit either). It smacks of Sam Goody to me. An illusion of professionalism at the expense of the environment? EW (4704 Village Bridge Apts./98 Oak St./Lindenwood, NJ 08021)

#### V/A • Sometimes You Have Luck And Sometimes You Don't tape

13 bands from all over the world do 18 songs on this tape. My favorite was France's Anomie. If you have not heard them, you should check them out. They take goth elements of Antichism and combine them with the more inventive sounds and energies of the French HC scene. Always intelligent, well thought-out, fresh, emotional, and inspiring. Other bands include sgw, Cut, Ossaka, Steadfast, Desperate, Outrage, Honey Honey, Hebb, Carther Matha, peu-etre, x-acto, and No Oppression. The whole thing carries good intent, and it is nice to see someone branching out from their own insular scene. The old guy on the cover looks worn and very sad. I feel for ya bud. EW (Pierre Goubard/22 Rue de Vaucelles/14000 Caen/France)

#### HAIL MARY • demo

These guys should a split with Bonescratch. They could call it "Attack of the Born Against Clones." Of course, a clone is never as good as the original... EW (Paralogy/PO Box 14253/Albany, NY 12212)

#### THE FLESH EATING CREEPS • demo

A super old DC HC influence pervades. Looks like they're fond of playing bingo halls. Some words about jerkin' off to YM. Oh, good, it's over. EW (PO Box 4909/Richmond, VA 23220)

#### THE SCRAPERS • demo

Jon Spencer Blues Explosion and weird nonsense is what this reminds me of. Maybe some Schabadi and Vaporesque Reptile influences. Way too much effects on the guitars and vocals. Scream your identity, and sell it back to the masses as artists. Ingenuity. EW (407 Lakeside Dr./Garner, NC 27529)

#### AUTOMATON • demo

Fast, Tort, Drop Dead influenced hardcore. Shockingly recorded and kind of sloppy, or else I might have really liked this. Some Drown of Faith elements in there also. Lyrics are well meaning, not needn't point long. Keep on pushing, don't give up, into the future through the present. EW (1121 Dr/Sala St./Toms River, NJ 08735)

#### IMPEL • demo

I suck. I'm running out of adjectives. By the time I get to the bottom of the pile, I can't force myself to write much. And even if I could, I would still not have much to say about Impel. Fits comfortably within the confines of hardcore, I suppose. I only know if I like or dislike something, and I am indifferent to this. Make me hate it or make me love it or make me jump on my head, but please, make me do something. EW (PO Box 288/Cuda Vista, CA 91912)

#### STALEMATE • demo

Not the German one, but the Canadian one. Good lyrics, stale music. I put on more than 10 years ago. Common gives you can do so much more I know it. It's up to us to create, evolve, and evolve. Please, let's help each other communicate. Express yourself to the utmost that's true freedom. EW (Matt/807 Latham St./Cornwall, ON K6J 3M6/Canada)

#### SHAHRAZAD • demo

Live, Shahrazad remind me a lot of Union Of Uranus, though not quite as good of course. The sound is aggressive and powerful, putting Buttonwillow on the map (Buttonwillow?). Thank the fucking gods that there is at least one band in this area that plays some decent music. It is always a pleasure to see these five guys play. Anyway, this is a good demo with good sound quality. I imagine they will do some wax sometime soon, in the mean time this is worth getting if you're like the harder styles. KM (PO Box 146/Buttonwillow, CA 93206)



#### THE LITTLE ROCK NINE • demo

Noisy emotive hardcore with high pitched screaming, which will annoy some folks since the vocals are a bit reminiscent of the little scrappy dude that sang for Frail, though in this case a woman is doing the screaming. Not drifting drizzle here, just a good dose of ugly sounding hardcore. The lyrics are all personal in their poetic wandering, as in songs about love and friendship for instance. I enjoyed the listening, and was thankful that I didn't have to suffer through another Christie Front Drive knock off. KM (6583 Maple Dr./Clarkston, MI 48346)

#### SHADOWS AND TALL TREES • demo

I guess this band is no more considering it has been eons since they played out. I wish I could trade in three or four of the current local bands in exchange for the return of Shadows And Tall Trees. This demo is long, I mean too long, but otherwise if you like well played hardcore that isn't afraid of drastic tempo differences then these songs will do okay in your ears. Twelves long, long songs; some of which feel like extended intros to songs that never quite appear. Their approach was slightly drifting, but with the occasional bombastic outburst. Comes with a nice booklet too. KM (Reality Control/5970 Birch #2/Carpinteria, CA 93013)

#### DEATHREAT • demo

Damn. This is ass kicking hardcore. No shit. I pop this fucker in my walk man knock off and ride my bike to and from work. Every time I am impressed by this shit. Hardcore the way I remember hardcore sounding. Damn KM (No address)



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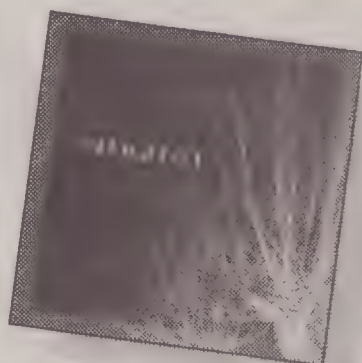
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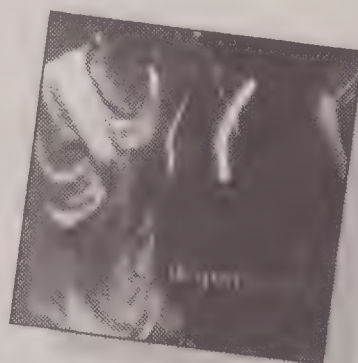
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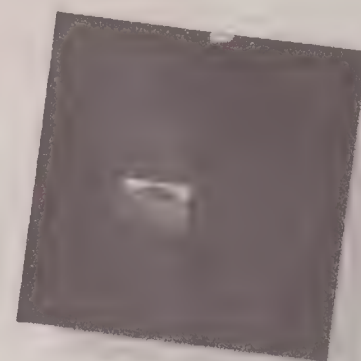
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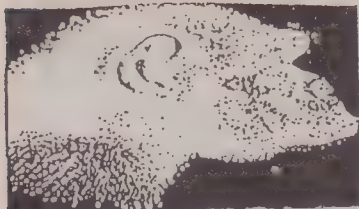
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*His Hero Is Gone is an incredible band from the underrated and often overlooked Memphis scene. This interview, although planned, was started in the middle of a conversation with Carl (bass, vocals), Paul (drums), and Todd (guitar, vocals) after their show in Memphis on the 28th of June (Patrick [guitar, vocals] wasn't available for this interview). This show was the first of many in a tour across the U.S. and Canada, which is still in progress as I write this. They have a 7" currently available on Prank records, so check it out if you're into music in the vein of old Neurosis, Misery, and Rorschach. Interview by John and Brad.*



**Todd:** (on the higher sale of T-shirts than records) I guess if you didn't have a turntable, that's one thing, but I think I read that in a Born Against interview. They were saying that too. They sold hundreds of shirts on tour, but hardly any records.

**John:** Yeah, but people can wear shirts around, and be like, "Look what I got."

**T:** Yeah, that's why I'm saying that.

**Brad:** It's fashion.

**C:** That makes me really happy too, because the art I do on them is really important to me.

**HaC:** Did you do the art on the 7"?

**C:** Yeah.

**HaC:** OK, so what does the name mean? That's something that I've been wondering.

**T:** Originally, half of it is just not wanting to have a name that's just like whatever, like "Dis something."

**B:** Dis Hero Is Gone.

**T:** It kind of means lost hope.

**T:** Where it came from originally, when I was living in Boston I saw this newspaper, and the original story, what the article was about, was there was this Latino community, and there was some guy that would like teach English to the kids. The article was with this 13 year old kid and he was just talking about the death of a good person, and it was called "His Hero Is Gone." That's just where I saw it, but a million different meanings have gone through my head since then. I don't really think about that anymore.

**HaC:** When did you start as a band?

**T:** We played our first show in November of... It was a year last November.

**C:** Last November was 1995.

**T:** November of '94 was our first show.

**HaC:** Is it 1984?

**HaC:** Yeah, comment on that. That's something that you said into the mic tonight.

**C:** The time has already

past.

**T:** That's all about, like, the lyrics say "They don't even have to break down our doors/Gag us with their force/Install mind control devices in our homes/We buy them on our own." It's basically just, in a sense, the

prophecy of 1984 of a video monitored police state, I just imagine that a long time ago there was a plan to do eventually one day that, and it's almost like we pretty much did it for them by having things like TV's. All the shit that goes on with computers right now is pretty scary. It's pretty much what was envisioned by that, taken to a much farther extent.

**C:** It's not Totalitarian, but it might as well be. It's a whole different system.

**T:** But they don't even have to enforce it, because we buy it.

**J:** Even if we're not ruled, we'll find something.

**C:** And people don't see anything wrong with that at all.

**T:** I saw an ad the other day in *Newsweek* that was... I was stuck in this doctor's office and I ended up reading a *Newsweek* cover to cover, which was pretty weird actually. But there was an ad in there that, if I hadn't seen it, I could have easily made it myself as art to prove a point about the scariness of it all. I don't even remember what the com-

cess to it because of public systems, when they actually don't?

**C:** It's everything basically. Not just computers.

**T:** I think computers are potentially just a medium for anything, and I don't think that they're inherently evil. I just think that, just like anything else, it's gotten to the point where, I mean obviously computers can do good thing. When you think about it, even something like *Maximum Rock'n'Roll* or *HeartattaCk*, they couldn't make thousands of issues literally and do it by hand or even by xerox and get them out there without a computer, and I think that's a great thing. I think that that's using a computer for a good purpose. Yeah, eventually it is going to be the lower class that's going to be screwed, because it's not going to be long before, you know, if you don't have an e-mail address or an account, it will basically be like the new ID system. I mean, I'm already screwed in the credit world. Like, when I got the van, I wanted to try to get a van and get a loan to get it. Well, you can't get a loan unless you have credit, and you can't get a credit card unless you already have credit, so it's just a cycle that I'm too far behind on to even catch up. It's the same with that, I mean, if you don't have an e-mail address and an account, then you can't function in the credit world, and almost can't function in anything where you have to buy or sell anything. That's where it becomes, to me, like an economic struggle.

**HaC:** So we're digging our own ditch?

**T:** Pretty much. It's the poor people that are the ones that need the loans or the access, and they're the ones that won't be able to get it. Or we're the ones I guess. I

guess I'm poor. I made \$3500 last year.

**HaC:** So you're definitely affected by poverty?

**T:** I'd say so. I mean \$3500, poverty level is \$9000. I think I live pretty cheaply, I don't feel like I'm really struggling, you know. I eat, and sleep in my van or whatever. I don't really feel like I'm struggling, but I don't have kids to support and I'm not handicapped in any way.

**C:** My sister has kids, and I've watched her over the years, and she struggles. She's constantly needing money.

**J:** It's really sad in this society that happiness can only be obtained by money, and sometimes that's almost a false happiness.

**C:** Even the things that I see that they're teaching at first to these kids. It's things that I've never seen, and I feel like there's nothing I can do to change it. I can't tell them it's different. I just think it's something everyone should see. By the way I do think that computers are inevitably evil. It's the psychology that brought computers into existence. That's what's really evil.

WHERE (WHAT WE LEARN) COMES FROM IS THE TRUE HORROR

pany was, maybe it's better not to even say their name anyway. But, it was basically saying something like, the basic concept of it was, it had a guy saying "What's a TV?" and it was supposed to be in the future and it was about how great all this new technology is going to be and that within 5 years, it was going to be so fast that a TV is going to be basically an archaic symbol, and people would even wonder what that was, because it's going to be so crazy. It was even saying in the ad something like, you can even do your grocery shopping at home through this new system that we're going to create, a computer monitoring system. To me, them saying that scares the shit out of me, but that's the crazy thing about it, is that the average person would be like "Oh wow."

**J:** Give me convenience or give me death. **T:** Yeah.

**HaC:** Do you think that, by computers getting so popular, that it's more of an act to oppress the lower class? Because the lower class can obviously not afford computers, and they try to pass it off that they have ac-





**T:** It is evil that it's here in the first place, but I'm saying that you can take an evil thing and use it to make something good, but I wouldn't want to use computers to do any of our artwork.

**C:** No way.

**T:** Or lyric sheets or anything like that.

But I think that, in a way, sometimes I think that it's good to take something that they've created that's evil and find a way to use it in a good way.

**HaC:** So, this is a totally different subject, but were you guys all raised in the South?

**C:** Yeah.

**T:** Yeah, I think all of us were.

**P:** Actually, we all grew up in small towns.

**T:** We all grew up in hick towns in the south.

**HaC:** Do you think a lot of people in the DIY scene kind of hold a stigma towards bands from the South?

**T:** I think they do. We've been around and people are like "Oh, you guys are from Tennessee, I didn't know they had hardcore there, I thought it was just country and stuff."

**HaC:** Where did you guys grow up?

**T:** We grew up in Tullahoma, TN.

**P:** Five minutes from the Jack Daniels distillery, and George Dickels distillery.

**T:** The name of the town where Jack Daniels distillery is is Lynchburg, so that's kind of a hint.

**P:** Think a little bit about that name.

**T:** I can almost completely attribute growing up there to why I'm doing what I'm doing and why I'm here. It's kind of crazy, though, because almost everything made more sense there. I know living in Memphis, I mean it's without a doubt a town that was built on the racist South, but a lot of times the racism here is so subtle, and people aren't so outward about it. When you grow up in a town called Lynchburg, you know, the town is literally divided by a railroad track black and white, and the cafeteria is literally black and white. It's like an everyday, like, something you think about. Sometimes, I don't really like living in the city anyway, but sometimes when you live in the city it's real easy to just fall into it being a little more segregated. I know as far as my life is, I've almost created a world in which I see the people I want to see everyday. There, it's everyday and in your face, whether it's the rednecks who are like "I want to kick your ass for being a skate fag," or whether it's looking around and see-

ing the whole town of Lynchburg.

**P:** What everybody else in the town's doing.

**T:** Or someone with a shirt that says "You wear your X, I'll wear mine," rebel flags. It's just in your face that way, and here it's just - so much more subtle. I think that's

one of the biggest misconceptions that I've noticed, is that people think that the South is still guys walking down the street in KKK robes and stuff, and having public lynchings, which.

I know that when I moved to Boston, I mean, the was different there. It was more Irish against, I guess everyone else, basically, but there, that,

to me, seemed harsher than what I see here. It seems like people here have gotten so subtle about it. If you talk to somebody for a while, you may hear them say like "nigger this" or something like that, but it's not like that. For the most part it's not blatant.

**P:** And because of that, a lot of average people don't even realize it exists, because the segregation is so strong, and the way

**C:** Any social ill at all.

**T:** ...what a true racial environment is.

**HaC:** How do you guys feel about drugs? Do you think that they have anything to do with racism, and do you think that they can be linked to racism?

**T:** Yeah.

**C:** Definitely Alcohol.

**T:** You look at any alcohol or cigarette ads, and, obviously, I guess that fits in with sexism too, but you can go into the part of town where a lot of black people live and you can see an ad with a middle class looking black guy, with a smile on his face and a Kool cigarette in his hand.

**C:** And a girl right next to him.

**HaC:** And of course that's not the reality in those neighborhoods. Are there any neighborhoods in Memphis where you would be scared to go?

**T:** There are, but...

**C:** You don't really think about it.

**T:** The weird thing about Memphis is that block to block it's almost different. It's not so segregated. I know the part of town that I was living in, Cooper Young, you could literally go down North Street, that's pretty much a middle class mix of black and white people, and a mix of rich and poor. Then

you could go down to the end of the street that I lived on, and there were crack houses, and just really poor people, which, in the South, it was pretty much black people. Then you could go to the other end of town, and it was like, historic Cooper Young district, with really upper class, mostly white people. That was all within a four block radius. But I guess that there are parts of town that are supposedly "bad," but they're not places that I would be through on my way to anything I would do anyway.

**P:** It depends on who you're talking to, also, because about a year ago, we moved into a neighborhood where people's parent's wouldn't drive into it.

**T:** Yeah, they would be like "Oh, you live in North Memphis."

**P:** It's real ironic, because we moved out of what's known as Central Gardens, which is pretty much just a rich, white part of town, and we moved out of that into what was supposedly a bad neighborhood, and it was really weird because when we lived in Central Gardens, none of the neighbors would talk to us, and, for instance, once we put a plastic kiddie pool in the front yard, and they called our



photo by Jon Schlegel

people interact with each other, and where people live, etc., a lot of people don't think about how that exists, just because it's not spoken very loudly. You'll see white people grow up in mid town, and the parents, as they got older, will move out east into a white neighborhood, because, they're like, and I quote, "I don't want to have to see niggers."

**T:** That's something that's weird to me, to see these suburban kids with these songs about how racism sucks, which it does, but it's almost like, when you live in the suburbs, where everything is all clean and pretty, it's really not that big of a problem. It doesn't make the fight not worthwhile, but it's hard to believe that people even know the reality of...



landlord and made us take it out because it didn't look good, whereas we moved to the other place, and we would practice, and look out in the street and there would be, like, twenty kids out there dancing and having a street party. Or we would walk to the store and a group of girls would stop and be like, "Yeah, ya'll are those people who live up on the hill." They were totally nice to us, in other words. So it's kind of strange, the way people's viewpoints are.

**T:** I know people that are like "Man, you live in Midtown, that's crazy, you must not even walk around at night." I think that most of that stuff is totally the way you carry yourself, and the way you are anyway, because I know that most of the time when I walk down the street at night, I figure someone's probably going to think that I'm the one that is the person that people are scared of when they go out at night.

**C:** We're always the scariest thing on the street.

**P:** Carl was just telling a story earlier about how he was walking on a friend's street in Midtown and somebody pulled out and almost hit him, out of their driveway, and looked in this look of terror and was fumbling for the automatic lock.

**HaC:** How do you guys feel about living off your music? That's a question that comes up a lot.

**T:** If I could do exactly what we did and not have to work a slave job, I would do it in a second.

**P:** I think people get too anal about the concept because they don't think about, basically because a band fifteen years ago like, say, Minor Threat or something, decided that they were going to play shows for no more than five dollars, etc., a kind of guideline was set up to what you were supposed to do and not do, and some people took it to the extent to where you're basically not allowed to do anything except lose money. There's totally a difference between doing exactly what you do, and doing it independently, and living off of it.

**T:** I think it's all about how you do it. I know there are bands like, most of those post punk bands that signed to major labels, I mean, it's almost hard to believe that Bad Religion is making any more money now than they were making on Epitaph.

**J:** If not less.

**T:** Yeah. So it's all about how you do it. I think that if you're on a cool label, which I think we are, and, if they're charging a fair price, and somewhere along the line, there's money being made and the band is getting it, that's awesome. But the sad part is that I don't think it really happens that much, and I think we live pretty cheaply,

so I don't think it's unreasonable that it would happen. I remember talking to one of the guys in Neurosis, we were out there and Noah recorded the 7", I remember they were just talking about how they were trying to figure out salaries or something, and how they can pay all their rent.

**P:** But see, most of them have families.

**T:** But, still, they're just now, I think, not working. I remember even reading something like, that Jawbreaker worked all the way through the 24 hour album.

**P:** But the thing is that there's also a difference between living in California and having crazy living expenses, and having a family, and being what we are and living here. If we were able to do what some other bands have done, it would be a hell of a lot easier.

**HaC:** You spoke of the record, how did you get on Prank?

**T:** Ken wanted to do a Cop-Out 12" before, and we were supposed to do it, but we never finished it. His Hero Is Gone is not ex Cop-Out. I'm the only person that was in it.

**HaC:** What about Man With Gun?

**T:** Yeah, we're ex Man With Gun and Face Down. And Cryonics. But we never finished that, because we're all a bunch of

if we had been in California, we probably wouldn't have even had a demo, and probably would have had a record before we even played our first show.

**P:** We were together a year before we even had an offer.

**T:** We basically did it off of just talking to him, and basically just off the tape. I can't help but think that he was just being a nice guy, but I guess he's into it.

**HaC:** So it goes to show there are still some cool people out there.

**T:** Yeah, and he's been totally cool with it, like, whatever we wanted to do with it, like he did full color covers, and he's helped us out with our shows over there. I called him up and told him we were playing in Birmingham with Man is the Bastard and Assuck, and that we were out of 7"s, and he FedEx'd us 75 records, and we got them in two days. It's cost him, like, fifteen bucks.

**P:** He also gave us advance records that we have to pay him for the tour, and we didn't have the money. He just gave us the records and said that we could pay him back.

**T:** It's really to the point where if we could choose, that's the label that I would probably choose.

**P:** Yeah, he really treated us about as good as I could imagine anybody.

**T:** I wouldn't want to be on anything bigger than that, and it's cool. I always noticed in any *Maximum Rock'n'Roll* or *HeartattaCk* or whatever, there was always a Dead and Gone ad in there. I think he's on his shit.

**HaC:** How did you like working with Noah Landis?

**T:** It was cool, I mean, it was only 11 hours, set-up, record, and mix, so it wasn't like we got to know the guy that well.

**P:** He was a nice guy and he knew what he was doing.

**C:** He was actually enthusiastic about it.

**T:** Around here, there's nobody that, if you're recording with somebody, they don't even know what hardcore sounds like, so I guess that was the nicest thing, was knowing that we were recording with somebody who knows how hardcore's supposed to sound.

**C:** It came out sounding as good as it should.

**P:** Yeah, he was really good about doing exactly what we wanted, like I would come up with an idea for the drums, like, for instance, not wanting reverb and wanting them to sound like they are, and he had pretty much already thought of it, and anything we said he was on top of.

**T:** Around here, they're like, "Man, surely ya'll want the vocals loud" because they think that everything is like a folk band, and you want the vocals up front and the guitars just kind of like...

**P:** And you want that snare to stand out.

**T:** They're like "You don't want them gui-



His Hero Is Gone  
PO Box 12043  
Memphis, TN 38182

photo by Ann Schickelbauer





tars out that loud, man, you ain't going to be able to hear the vocals."

**HaC:** So, the tour kicks off tomorrow, beginning the 29th of June. How long is it going?

**T:** We're scheduled to be back the second week of September, so I guess that's two and a half months. But we're recording for a week, or three days, and we've got a few days off in

Boston, and a few days off in Seattle, so it's not solid. If all the shows go through, it'll be forty something shows... almost fifty shows.

**HaC:** Is this your second tour?

**T:** Yeah, we did, how many shows did we do? Nine shows or something?

**P:** Yeah, it was short.

**T:** We went out west...

**P:** To record and did shows on the way out. It was basically to record and play at Slap A Ham.

**HaC:** Was that pretty rad?

**T:** I thought it was pretty rad, but I was kind of let down. My expectations weren't that high, because Cop-Out played it the year before, and I was really excited about it. Honestly, a lot of those bands—I was excited, like all these fast bands—a lot of them just didn't have the energy live that they have on record.

**P:** Yeah, we've played better shows here in town for sure. Like when Damad played. Damad and Word Salad.

**T:** Or any Left For Dead show. I enjoyed that.

**P:** See, there's a prime example of a band that will never get noticed, because there's nobody to record them, nobody to put it out, and they were an amazing band.

**T:** Left For Dead were about as good as any band I've ever played with on tour live. And I don't think it's just because they're friends.

**HaC:** Do you think a lot of labels will put out stuff that they know will sell, instead of really going for any of the good stuff?

**P:** Yeah, actually, I'm not going to name the label, but there was an example of this kid... a friend of mind from New Jersey...

**T:** I'll say it, it was Scott Beiben. It was

Bloodlink, and I'll say it, because it sucks, because he advertised a Cop-Out/Frail split record, and put us in the record, and never even talked to me once about doing a Cop-Out record, and as far as I know, he didn't talk to anyone else in the band. I don't feel bad about saying who he is.

**P:** OK, so it's Scott Beiben, and what he did was, he told a friend of mine who he saw to—he didn't even ask—he told a friend of his to ask me if we'd do a His Hero Is Gone 7" on his label, and he had never heard us before. He just knew that Todd was in Cop-Out.

**T:** And that's a case of, it's not like he wants to support us because he thinks we've put our hearts into the music.

**P:** He just wants to jump on the boat in trying to get the next band.

**T:** I'm not trying to just say him, I'm just using that as an example. That's what I think is rad about Prank, is that it's a hardcore label, I think that's one thing that's pretty much obsolete. I mean, how many labels can you name that are all hardcore, and all good hardcore? There's not that many.

**P:** Well, I guess these days there's about ten different definitions of what hardcore is.

**T:** Well, to me, hardcore is shit that you're not going to hear on the radio.

**HaC:** Do you guys think that there's too much conservatism within the punk scene?

I mean, not conservatism in the mainstream sense, but...

**P:** That you have to be like '84.

**HaC:** Like Felix Von Havoc conservatism.

**C:** There is a truth to the other side, but definitely, I think that's bad.

**P:** It's such a hard issue to tackle, because I kind of straddle the fence. I think you always have to be looking for something

there is a line you have to draw, but a lot of times people tend to say it like, "Oh, they're too metal, or they're too this and that."

**T:** But even as far as conservatism goes, one of the things I think is so crazy about some people is their intolerance for someone else who doesn't think exactly the same way as them. It's like a double-edged sword, because at the same time, while I think that people are so intolerant of someone who doesn't think exactly the same way, at the same time I feel pretty intolerant of bands that sound like Green Day or whatever. My tolerance for that has gone to nothing, to where I don't even want to call those bands punk rock bands anymore. Even if they're all cool people and they're on a cool label or whatever. I think it's time for punk to be redefined, it's not just three chords, sound this way, and sing about this. I mean, at the time when three chord punk was invented, that wasn't on the radio, and that sounded fucked-up compared to what was on the radio, so if that's what's on the radio now, then I think it's time to make it more strange, and I think that's what hardcore was supposed to mean in the first place. It doesn't mean you have to sound a certain way, but it just means taking things to a different level.

**P:** But then again, I think it's pretty hard, it's kind of self-defeating to even try to completely define punk, so, people can call it what they want. I think all of us

definitely agree on that.

**C:** If you can play punk music, it doesn't necessarily mean you're punk.

**T:** There's bands that might sound punk, but to me, I wouldn't ever call them a punk band.

**P:** But then again there are people that would definitely have punk attitudes who are not punk. One thing I wanted to say about, when we were talking about the combination of people a while ago, is, I don't know what happened, and how the combination—

besides the fact that Todd and I are brothers—came about,

but I think the reason that we have been able to maintain our sanity playing this long together, and doing what we're doing is that, somehow, it's just the right combination because we all have a pretty definite agree-

ment on just about anything that we talk about.

**T:** We're all freaks.

**P:** Yeah. We all came from similar upbringings.

**C:** Mentally and emotionally we're all alike in different ways.

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new to do, but I think there are certain points where you can go too far. I just got into a conversation about it a while ago. I think five people can get together and start a bluegrass band, and just because they're five punk rockers doing it doesn't mean that they're a punk band, they're five punks playing in a bluegrass band. So I think





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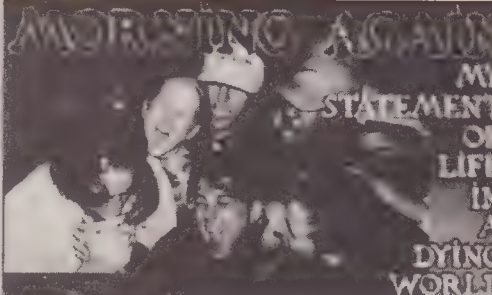
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**ALLIANCE FOR SURVIVAL #2** 5.5x8.5 26pgs. \$2  
Sure the layout could be a hell of a lot better, but I didn't mind it all that much because the writing was fairly decent. Good bits about Mumia Abu Jamal, alien abductions, and major record labels. I especially liked the random and humorous spork column. There are also interviews with Option and 25 to Life. DA (PO Box 608071/San Diego, CA 92120)

**ANTEBELLUM #2** 5.5x8.5 32pgs. 64c  
"I'm forgetting some of the bands that played, but my memory of the show was a little cloudy anyway... there were about 100-150 punx there, boozing up all night and having a fucking party!"—a piece on a benefit show for Geronimo Pratt's defense in Grand Rapids. The premise of this zine seems to be "Bring the 40's and I'll meet you at the riot!" Articles on fucking the military, fucking McDonalds, fucking the education system, fucking the pigs, fucking shit up, and... the revolution, of course. Pretty half-assed, if you ask me. EZ (4466 Brookmere/Grand Rapids, MI 49512)

**ATR** 5.5x11 12pgs. free  
Fuck, I am going to try this one last time. This pamphlet deals with the question of activism, and all the problems that come along with it. Questions posed in order to get the reader to sort of measure her/himself along the editor's lines. Things like this break me into pieces. ATR comes off elitist, but I know it means well, but the realist in me gets frustrated, but I totally support the ideas involved, but... you see where I am going. As a project, I am equally drawn to and repulsed by ATR for so many reasons. The energy, work and thought put into it are sincere, and for those reasons I suggest giving it an honest reading to see how you feel. LO (2634 N. Fairfield #2/Chicago, IL 60647)

**ALL THE ANSWERS #4** 8.5x11 84pgs. \$2  
A thick, nicely laid out, full of ads and reviews and interviews and opinions zine. Kind of like H&C or MRR but on thick paper. The writing and interviews are well thought out, and well done all the way through. But I can't imagine myself ever buying this, even though I enjoyed reading it. I think Epitaph must own stock in this zine or something... I counted 10 half-page ads from them. LK (207 W. Clarendon 14B/Phoenix, AZ 85013)

**BABY TEE'S AND CHAIN WALLETS** #1 4.25x5.5 16pgs. 25c  
I think Eric would be happy if everyone in the world created a zine or two of their own... he is full of encouragement for people to write, write, write! Most of his writing is about hardcore and attitudes at shows. The only part I didn't like was the "Hardcore Show or Singles Bar?" section. Eric wants communication. LK (PO Box 30/New Berlin, PA 17855-0030)

**BACKSEAT #2** 7x8.5 36pgs. 55c  
Jesus Christ! This zine is great! Yeah, great! The layout is aesthetically pleasing, yet readable (hard to find in this age of computers). The interviews with Despair and Endeavor are of great quality as well. Writings include a column on the tobacco industry's influence in government policy by Emmanuel Ortiz, coping with the pressures of school (college) by Angela Hasnedl and the ever-popular UFO topic by the editor Nicol Dotin. A few record reviews, book reviews (a plus) and art. For less than the cost of a soda you can have one of the best, virtually unknown fanzines going today. Fuck yeah. MM (PO Box 14113/Minneapolis, MN 55414)

**BALD CACTUS #12** 5.5x8.5 28pgs. 40pence  
The majority of pages are filled with interviews with The Bus Station Loonies, The Newtown Grunts, The Short 'N' Curlies, Flag of Democracy and Four Letter Word, which mostly consist of record descriptions and chit-chat. In the remaining space the editor describes punk gatherings, such as the Nottingham Punx Picnic, reviews zines and records and gives some space for local letters. Vaguely reminded me of another English punk zine called *Ripping Thrash*. LO (Andy/PO Box HP171/Leeds/W. Yorks/L5G/England)

**BANISHED SETTLERS #2** 8.5x11 68pgs. \$1.50  
An aggressive zine with an iron fist. First, they start you off with McDonalds hypocrisy in different manners: they collect enough background information to persecute McDeath for what they have reaped; pages of poetic verse; and pictures to enhance your cooperation. They develop a fierce sense of righteousness on all their views to politics. *Banished Settlers* reaches into anarchism, animal rights, revolution, political prisoners and others. And they do get artsy-fartsy with their avant-garde film section and their "subversive artwork." Check out this Propagandhi-motivated zine, they say your dollar fifty goes to political prisoners as well. SA (731 S. Plymouth Ct. Apt 203/Chicago, IL 60605)

**BE NICE... OR I'LL FUCKING KILLYOU** #1 8.5x7 24pgs. \$1  
Articles on rape, DIY femcare, a story about some crazy guy masturbating in public, other items include vegan recipes, book 'n' zine reviews and personal rants. Nice layout. Please don't kill me. MARK (Gabrielle Moisan/PO Box 220320/Greenpoint Post Office/Brooklyn, NY 11222)

**BETTERDAYS #9** 5.5x8.5 36pgs. \$1  
Maybe I am just a sucker for this sensitive and interpretive writing style, but this zine really got to me. Okay, I can always do without a diary, but this one anecdote on how lightly people view violence was really good. Lots of reflection, I like that. LO (PO Box 14234/Santa Rosa, CA 95402)

**BIG BANG FANZINE #1** 8.5x11 48pgs. \$2  
So this is the first issue of a zine with incredibly big plans: define punk and reach as many people as possible—apparently 40,000 copies of this issue were printed and distributed internationally. Unfortunately this issue is little more than a thin and watered down version of MRR with more attitude than substance. First a few good points—the issue begins with two pages of reading material reviews. That in depth reviews of *Fucktooth* and *Spectacle* magazines and writings by Emma Goldman and Noam Chomsky take a prime location in this zine is highly commendable. It is unfortunate that more effort and space is not given to promoting the written word philosophies that can nourish culture in opposition to the multinational entertainment industry. There is a fun series of stories from Winston Smith about his involvement with punk. The rest of the zine is forgettable filler. Columns by folks who lay down the punk rule book or meander aimlessly about how pathetic they are. There are interviews with Propagandhi and Pink Lincolns that don't go beyond questions about bar codes, videos and discography issues. Nine pages of two or three line reviews of mostly pop punk releases. A large amount of space and effort has been put into exposing the connections between a few apparent music industry weasels who wish to appear indie and their major label pals. If you dislike these people so much why give them free publicity? Lastly and most importantly for a supposed "internationally distributed" zine to state on its info page "we really could give a fuck about Bjorn's new band in Bulgaria" is inexcusable. Although everything about this zine implies that the publishers are concerned mainly with music with potential American mass appeal. If the folks involved channel their anger and energy into informed writing, *Big Bang* could become more than a tool for marketing the better connected independent labels and bands. SJS (PO Box 17746/Anaheim, CA 92817)

**BLINDSIDED #3** 8.5x11 24pgs. \$1  
Refused, Endeavor and Falling Down (now Day of Suffering) are all interviewed in this issue. Other than that there are writings on the topics of child abuse, veganism, abortion and other various rantings. Overall this zine is great. The written material is good, and has the potential to be excellent. The layout is top notch! The pictures are scanned well, the text is readable and the entire layout is aesthetically pleasing. The editor has found his niche and should now progress by asking deeper interview questions and researching topics on which he writes (give statistics, etc.). Overall though, this is a zine that should be in it for the long haul. MM (6256 Central Ave./Indianapolis, IN 46220)

**BORN DEAD** 5.5x8.5 24pgs. \$1.50  
*Born Dead* comes from the white guilt capital of Canada, Winnipeg. It reads like a Propagandhi record with little of the humor and none of the sarcasm. It contains standard "emo type writings" and layouts (including the use of the official emo/Records typewriter font). However the crust=glam pin-up was pretty funny. If you like emo perzines check this one out. I usually like them myself, but *Born Dead* had me longing for some photographs of mosh pits and shirtless boys. OB (Mike Alexander/PO Box 28014/116 Sherbrook St./Winnipeg, MB/R3C 4K9/Canada)

**BOTTOM FEEDER #1** 8.5x5.5 56pgs. \$1  
This is one of those rainy day zines, where its diverse content can keep you occupied while you lie around and stay warm. Lots of personal anecdotes and rants, some sexual frustration, instructions on how to dye hair and how to knit. Light. CKC (Robyn Stephens/201 Vairo Blvd. Apt. 216/A State College, PA 16803)

**BROKEN CAST #3** 5.5x8.5 36pgs. 32c  
This is a cooperative effort between five people in Utah and it comes out as a mish-mash of personal, political and social ramblings... for the price it's worthwhile, but really, it doesn't stand out much in the crowd of similar zines. I do like the distinct writing styles from the different contributors, and while the reviews are definitely lacking in effectiveness, their hard effort alone makes this come across as genuine and worthy of some attention. Not the cream of the crop, but certainly part of a decent harvest... DO (PO Box 3321/Ogden, UT 84409)

**CENT VINGT HUIT #2** 5.5x8.5 36pgs. \$1  
This is all in French, but the design is pretty cool. There is an interview with Karate, and a bunch of stuff about different bands, along with band photos. LK (Jerome Lienard/16 Rue Pierre Curie/92330 Sceaux/France)

**CHIHUAHUA DUST #3** 4x5.5 52pgs. 64c  
This little zine is tiny as a teacup (or a Chihuahua, I suppose). Ann has hand-written and packaged her fears and insecurities... her likes and dislikes, essentially, her diary, for us to peek into. She includes a reprint by Aaron Cometbus and a theoretical piece on subculture and its failings by her friend Joe. All this is embellished with little hearts, and cute, but ravenous-looking suns, and cut-outs from Jane Austen novels, etc. If that's your cup of tea (or your Chihuahua, I suppose)... EZ (24632 Benjamin Circle/Dana Point, CA 92629-1052)

**CHIMPS #1** 5.5x8.5 32pgs. \$2  
The main thing that stood out in this zine was the honesty that Layla puts out. She has something to say and she's saying it. Totally feminist, but not riot grml... very cool. Lots about skating. Also included are interviews with Ian MacKaye and Ian Svenonius. Good job, especially for a first issue. LK (Layla/PO Box 2804/Brighton/BN22AU/UK)

**CIVILIZATION VIOLENTA #5** 5.5x8.5 36pgs. \$2  
This Argentinian zine is completely in Spanish. There is a pretty good (from what I am able to understand...) interview with Andy from Submission Hold, an interview with Good Riddance, one with Basement Brats, and another with Indiferencia. This seems like a cool project... there's a lot of stuff coming out of Argentina right now. Cool. LK (Pichon/C.C. 1768/(1000) Bs. As./Argentina)

**CLEAR WINNER #2** 5.5x8.5 48pgs. 64c  
Do I live in a bubble? I'm beginning to think that I do. I seem to live such a pleasantly sheltered (however boring) life... especially when reading about the hardships with which every other kid my age seem to be dealing. This fellow's no exception. He's got it tough, in a lot of regards, but still manages to come across as a positive, insightful, intelligent guy... and his zine's actually really enjoyable and well-produced, with a lot of personality and interesting subject matter. His own, personal traits bleed onto the pages, allowing the reader to delve into his tortured soul and rummage around, all the while growing to care about what he's writing... DO (10 Kaw Ave./Rockaway, NJ 07866)

fanzine reviews







**GEARHEAD NATION #30** 5.5x8.5 12pgs. IRC  
This is a zine about the world of motorcycles and isn't always about the bikes. It's a collection of short stories, poems, and illustrations by a variety of writers and artists. It's a zine that's been around for a long time and it's still going strong. It's a zine that's worth a look. LK (George Sweetman/PO Box 523, Station M/Calgary, AB/T2P 2J2/Canada)

**GEDANKEN PERLE** 4x7 10pgs. \$3  
This is a zine about the world of motorcycles and isn't always about the bikes. It's a collection of short stories, poems, and illustrations by a variety of writers and artists. It's a zine that's been around for a long time and it's still going strong. It's a zine that's worth a look. LK (George Sweetman/PO Box 523, Station M/Calgary, AB/T2P 2J2/Canada)

**GET LOST #5** 4x7 10pgs. \$12  
This is a zine about the world of motorcycles and isn't always about the bikes. It's a collection of short stories, poems, and illustrations by a variety of writers and artists. It's a zine that's been around for a long time and it's still going strong. It's a zine that's worth a look. LK (George Sweetman/PO Box 523, Station M/Calgary, AB/T2P 2J2/Canada)

**HAIL!** 4x7 10pgs. \$1  
This is a zine about the world of motorcycles and isn't always about the bikes. It's a collection of short stories, poems, and illustrations by a variety of writers and artists. It's a zine that's been around for a long time and it's still going strong. It's a zine that's worth a look. LK (George Sweetman/PO Box 523, Station M/Calgary, AB/T2P 2J2/Canada)

**HANGING LIKE A HEN #6** 8x11 16pgs. \$50c  
This is a zine about the world of motorcycles and isn't always about the bikes. It's a collection of short stories, poems, and illustrations by a variety of writers and artists. It's a zine that's been around for a long time and it's still going strong. It's a zine that's worth a look. LK (George Sweetman/PO Box 523, Station M/Calgary, AB/T2P 2J2/Canada)

**HEADACHE DESCRIBED** #4 4x7 10pgs. \$1  
This is a zine about the world of motorcycles and isn't always about the bikes. It's a collection of short stories, poems, and illustrations by a variety of writers and artists. It's a zine that's been around for a long time and it's still going strong. It's a zine that's worth a look. LK (George Sweetman/PO Box 523, Station M/Calgary, AB/T2P 2J2/Canada)

**HOPE #4** 4x7 10pgs. \$1  
This is a zine about the world of motorcycles and isn't always about the bikes. It's a collection of short stories, poems, and illustrations by a variety of writers and artists. It's a zine that's been around for a long time and it's still going strong. It's a zine that's worth a look. LK (George Sweetman/PO Box 523, Station M/Calgary, AB/T2P 2J2/Canada)

**HOSTILE** 4x7 10pgs. \$1  
This is a zine about the world of motorcycles and isn't always about the bikes. It's a collection of short stories, poems, and illustrations by a variety of writers and artists. It's a zine that's been around for a long time and it's still going strong. It's a zine that's worth a look. LK (George Sweetman/PO Box 523, Station M/Calgary, AB/T2P 2J2/Canada)

**IN MEDIAS RES #12** 8x11 20pgs. \$1  
This is a zine about the world of motorcycles and isn't always about the bikes. It's a collection of short stories, poems, and illustrations by a variety of writers and artists. It's a zine that's been around for a long time and it's still going strong. It's a zine that's worth a look. LK (George Sweetman/PO Box 523, Station M/Calgary, AB/T2P 2J2/Canada)

**INDEPENDENT PUSSY #2** 4x7 10pgs. \$1  
This is a zine about the world of motorcycles and isn't always about the bikes. It's a collection of short stories, poems, and illustrations by a variety of writers and artists. It's a zine that's been around for a long time and it's still going strong. It's a zine that's worth a look. LK (George Sweetman/PO Box 523, Station M/Calgary, AB/T2P 2J2/Canada)

**INDY #3** 5.5x8.5 36pgs. \$1  
This zine quite possibly has the worst interviews I have ever read. I doubt that even if I knew and liked the people I could make any sense of them. There's stuff about skating and snowboarding, but it didn't really interest me either. I went into this zine with a positive attitude, but by the end I was blasting my stereo to try to drown out thinking about what I was reading. LK (George Sweetman/PO Box 523, Station M/Calgary, AB/T2P 2J2/Canada)

**INFINITE ONION #14** 11x17 12pgs. \$1.50  
It seems I've been hidden under a rock for 13 issues—thank you for the light of day, *Infinite Onion*! The Onion is well-written, intelligent, informative, and inventively laid-out in a newspaper rag format. It is International news updates, a report from a Huttendorf, a piece on Australia's war on Bougainville and the decimation of its people, interviews with a Portuguese prison collective and a kid's collective in Copenhagen, tips on how to acquire a new identity, the politics of theft, and you should be reading the Onion right now, not my review. EZ (Profane Existence/PO Box 8722/Minneapolis, MN 55408)

**INTERNATIONAL STRAIGHT EDGE BULLETIN** #20 5.5x8.5 32pgs. IRCs  
True to its title this is a zine full of information from many outposts of the international straight edge scene. Formerly a newsletter, the publisher has chosen to make the publication larger with more people involved. Brief interviews with Inside Front and Armed With Anger, many scene reports and opinion pieces from all over the globe and some record reviews fill up this concisely laid out no nonsense zine. SJS (Yann Boislevé/BP 7523/35 075 Rennes/Cedex 3/France)

**INSIDE OUT #15** 8.5x11 48pgs. \$3  
Upon first reading the note included with this zine, I knew I wasn't the right person to review it. The creator describes it as a Straight Edge Power Violence zine. I read most of it, and overall it's a pretty well done. There are some column-type writings, and a whole bunch of interviews... with Avulsion, Brutal Truth, Bloodlet (all about the technical aspects of their music), Charles Bronson, Capitalist Casualties, Ascension and Man is the Bastard. There are also a lot of graffiti photos included. LK (PO Box 770372/Lakewood, OH 44107)

**INTERPOL TIMES #10** 8.5x12 56pgs. \$2  
Interviews with Bouncing Souls, Achebourn, Chopper, Stampin' Ground, Fun Bug, and Kneeldown, plus show reviews and record reviews as well. This zine isn't the type that I enjoy, but if you're into any of the bands mentioned above, you'll probably appreciate this project. LK (Auf dem Stefansberg 58/53440 Meckenheim/Germany)

**IT'S ALIVE #15** 8.5x11 28pgs. free  
Fred is back with yet another killer issue. Taking time out from working and surfing, Fred manages to keep up with the hardcore scene, especially the local OXNARD scene. One of the best quality cut-and-paste layouts around features interviews with Ill Repute, Ignite and Rain on the Parade. Lots of great pictures and a bit on Oxnard localism. Send some stamps to cover postage. Send Fred some fan mail so he'll have something other to do than get involved in the Nordcore brawls. MM (PO Box 6326/Oxnard, CA 93931-6326)

**JAVA TURTLE #1** 8.5x11 38pgs. \$1  
Issue one of this personal zine is a collection of a few poems and pages of facts collected from various sources and thoughts inspired by them including several pages of coffee and turtle information, hence the title (or vice versa). *Java Turtle* is a journal of events and interests in the life of the editor—Lynne Lowe. Several of her friends have provided poems and writings full of harsh words and images mostly with a political edge. Other interesting things are a list of film favorites including much talk about women in prison flicks and a compilation of news pieces about vengeful wives around the world. The best parts of this zine are the writings about childhood memories, being a black woman in Santa Barbara and a soulful bathing recipe. Those essays are very personal yet share experiences and emotions which are universally relevant. Future issues of *Java Turtle* are awaited. SJS (PO Box 20028/Santa Barbara, CA 93120)

**KIDS WITH GOGGLES #5** 5.5x4.25 28pgs. 25c+stamp  
Personal zine with a lot of heart. Words on feeling fat, which were especially inspiring coming from a man, and general comments on the things Adam wants to work on in himself and his world. CKC (4119 Wentworth Ave. S./Minneapolis, MN 55409)

**LOVE AND LIBERATION #4** 5.5x8.5 20pgs. 64c  
Lots of talk about prisons and veganism with a surprisingly liberal page on sexuality (an appeal to the bisexual in all of us). The author discusses his recent discovery of and liking for the headline movement and includes a lot of addresses for other information sources regarding this issue. He also calls for any info on headline, either pro or con, so if this is something you feel strongly about here's your chance to express it to someone who wants to hear it. Apparently he is not familiar with the headline attitude towards bisexuality yet. There are other ways to support animal liberation without being a do-do head. GLUCK (PO Box 1032/Colorado Springs, CO 80901)

**LOWER CASE #7** 8.5x5.5 28pgs. 50c  
Addressing all the challenging topics, this zine really gives you the feeling of touring the interior of someone's mind. There are confessional pieces and rants and the "oh my god, I think I'm..." If I were to be a cynic, I'd dismiss this as rhetorical hardcore coming of age stuff, but I am not, so, I hope these explorations are the kind of a thing Bruce's life is made of and he's just reaching out for some support. CKC (Bruce Erickson/276 Pearl St./Thunder Bay, ON/P7B 1E6/Canada)

**LOWER CASE #8** 5.5x8.5 32pgs. \$1  
Lower Case fanzine is the work of Bruce Erickson, and tackles, well for the lack of a better word, PC issues. Words such as oppression, wage slavery, and privilege are used frequently in the zine. But what separates *Lower Case* from your typical run of the mill leftist whine rag, and makes it both more interesting and effective, is that Bruce speaks from personal experience. Particularly interesting is piece on how much easier it seems to be to carry a banner and be vocal outside of your family home, because Bruce gives his family the shortest and most evasive answers possible about his politics and life. I could totally relate to this piece as it describes my relationship with my mother to a T. I also liked the reoccurring soccer motif to illustrate some of the points that were made. OB (Bruce Erickson/276 Pearl St./Thunder Bay, ON/P7B 1E5/Canada)

**LAPULAPU #1** 8.5x11 16pgs. 50c  
Brief thoughts on the death penalty, US fingers in Haiti and affirmative action. And a big cheer to get off (or in, perhaps?) your ass and masturbate for liberation. There's a hint of passion in this short gasp of a zine, something to grow from. CKC (6520 Cervantes Rd. #7/Goleta, CA 93117)

**LOSERDUM #5/#6** 5.5x8.5 24/20pgs. free  
This is a zine from Ireland that is made up of mostly reviews (zine and music) and band interviews. Number five contains chats with Bull Taco, Combat Shock, Brawl, Brooder and Sebadoh. Number six features Monkhouse, Burnside, Pincher Martin and those major label grunge kings, Mudhoney. MARK (35 Mapas Rd./Dalkey, Co. Dublin/Ireland)

**LOSERDUM #7** 5.5x8.5 25pgs. \$1  
Pretty straight forward hardcore zine with gig and record reviews, news, some columns, plus interviews with Mero Rejected and Citizen Fish, and some comics. Nothing groundbreaking, but a solid effort that is sure to support the Irish scene. OB (35 Mapas Road/Dalkey, Co. Dublin/Ireland)

**MAC PARIADKA #10/#11** 6x8 88pgs. \$3  
These zines always seem to show up without any note or anything, so I don't really know what to say... I don't read a word of Polish, so it's a little difficult to review. I've gathered that it is centered around anarchist thought, but that is about all that I can come up with. The content always looks interesting, well thought out, and organized, but without being able to read it I can't really say for sure. If you know Polish I think this zine would be well worth your time. LK (PO Box 6781-806 Sopot 6/Poland)

**MAXIMUM VOICE PROD.** 5.5x8.5 104pgs. ??  
This is completely in German with the exception of a great Los Crudos interview (their interviews always seem to be great...) that's in English. Lots of reviews are included, and I'm not really sure what else. LK (Andre Sieg/Postfach 26/04251 Leipzig/Germany)

**MEAT AND 3 VEG. #4** 8x11 40pgs. \$4  
This reminds me of MRR or HaC or PP... it's got columns, reviews, interviews, ads, etc. What sets this apart is that it's from Australia, though it doesn't focus too much on the happenings in that part of the world. The interviews are with CIV, Man Afraid, Battery, and Ignite. LK (Daniel/PO Box 509/Gladesville/N.S.W. 2111/Australia)

**MEDUSA** 5.5x8.5 108pgs. \$2  
I don't even know if I can cover everything that was included in this zine in a one paragraph review, but I will give it a shot. *Medusa* is a SxE, vegan, environmental, feminist, parenting zine. But what sets *Medusa* apart from other zines is the attitude—it's totally positive (almost hippie-ish in places) and jumps from topic to topic and style to style and it works and works well, cuz I read it all and want to read more issues. Some of the stuff included within the pages are: an animal rights march on DC, poetry, the solar oven, fasting, menstruation, McDonalds, sexual abuse, an interview with Inner Beam, an interview with *Boon Docks* fanzine, sexism, and about 50 more things. If you're interested in a what a sex vegan mom feels and thinks and cares about, check *Medusa* out. OB (PO Box 586/Accord, NY 12404)

**MISSION UNDONE #3** 7x10 28pgs. ¥150  
Even though the cover of this zine is all written in English, that's where the English ends. Inside the bulk of the zine is in Japanese... I couldn't read a word of it, except for the Top 10 lists, which looked like they had good stuff. Other than that there is an interview with Struggle, stuff about veganism/vegetarianism, reviews, columns, and more. This looks like a very cool project, but I can't tell you for sure... The Ignition Collective seems awesome. LK (I hope this is the correct address... Tamotsu Miyata/2-8-3 Nakarokugo Otaku/Tokyo 144/Japan)

**THE MUCKRAKER #4** 4.25x5.5 80pgs. \$1.50  
This issue is all about the idiosyncrasies of life in a small town. The haircuts, the rain, con men and native americans. You get a feel for what is important and interesting to this person without even knowing their inner history, a refreshing twist in the zine world. CKC (PO Box 1138/Notre Dame, IN 46556)

**THE MUCKRAKER #5** 4.5x5.5 56pgs. \$1  
Positively my favorite zine this issue. Notebook style that describes the phases of traveling across the country. Recent thoughts and remembrances of native America kneaded into a creative ball. Personal, yet intellectually stimulating. I thought about this zine well after I was done reading it. LO (6019 A Idaho St./Oakland, CA 94608)

**MY DREAMS WILL NEVER COME TRUE #4** 4x5 10pgs. 32c  
I read issues #1 and #2 and was very touched as well as depressed. This zine is emotional and definitely subjective. Dan beats with your heart while you sit and drink coffee in a candle lit room reading his zine. He creates a strong empathic relationship with only 10 pages. SA (9064 Cantershire Ave./Bremerton WA 98311)

**betterdays**  
the fine issue number nine  
one dollar or equivalent...





**THE MYSTICAL MAGICAL LAND OF OZ! vol. 1**  
#4 5.5x8.5 32pgs. \$1

This 'zine is self-described as "dedicated to punk, anarchists, the politically-minded, ska, sk8ing, hacking, the Dewey-decimal system, sex, vegans/vegetarians, clowns everywhere, and Youuu!!!" Umm, if this appeals to Youuu!! (esp. the clowns everywhere part x10), send 3 stamps. You'll find the usual reviews, two totally silly band interviews, and a good piece on the struggle for human rights in Myanmar (boycott products made in Burma!), including an interview with Aung San Suu Kyi. This one runs the gambit. EZ (PO Box 63074/St. Louis, MO 63163)

**NATURAL MYSTIC 'ZINE #1** 7x8.5 24pgs. \$2

This 'zine prints all contents in English and Spanish, with the exception of only a few articles that are solely in Spanish. There are interviews with Lagwagon, Fugazi, Mindblock and more. There was also a bit on drug use, abuse, and addiction. Also included is a contact list with lots of Argentinean (and some U.S.) 'zines listed on it. LK (C.C. #3893/Correo Central (1000)/Argentina)

**NO REASON #1** 8.5x11 40pgs. \$2

As MRR ages, etc. and folks want resource-esque 'zines that reflect their interests, things like *No Reason* pop up. Lots of interviews, articles, columns, and reviews. This issue features Home 33, IDK, H2O and Redemption 87. Tidy newsprint format and some photos, this 'zine has a lot of potential. CKC (4114 Hagerstown Hall/University of Maryland/College Park, MD 20742)

**NOT QUITE READY FOR PRIME TIME**  
**HARDCORE #1** 8.5x11 80pgs. \$2

Want to know what happens when you leave the "softcore" kids of Newport Beach home alone when Chip Watson's parents go out of town for the weekend? They triple team the type writer and copy machine to produce a barrel of laughs throughout this entire 80 page "hardcore bible." The quadruple-tag-team effort of the fabulous Bowne brothers, Chase and the now legendary Chip Watson combines a sense of humor, a dissatisfaction with the hardcore scene, and tons of pictures and clippings to yield a "nuts for winter" fanzine. They actually interview Ian MacKaye, (young) pioneers and HB's now defunct Triceratops. To top it off they include a postcard for your guaranteed response. "Be part of the team." This one is dedicated to the Chip Watsons of the world. MM (1552 Ocean Blvd./Balboa, CA 92661)

**NOW OR NEVER #2** 8.5x11.5 24pgs. trade

Thought I didn't find the interviews (*Clear Perception*, Minnow, Polaris and Inti Carboni) too exciting, the rest of the 'zine seemed pretty cool. There's some informative writing about the European Community that I'd like to hear a lot more opinions about. Tom could have dedicated 10 pages to it instead of 2 and it still would have been really interesting. There are also biking tips for Germany. Also lots of reviews. LK (Tom Chapman/Frankfurter Allee 151/10365 Berlin/Germany)

**NUEVO EXTREMO #2** 8.5x11 22pgs. \$2

A 'zine all in Spanish for Chile... there is information on Riot Grrrl, an interview with Menor Disturbio, stuff about McDonalds and lots of information and bios on different bands (Strife, Doughnuts...) plus some ads and reviews. LK (Joao Da Silva/Alcalá De Henares #7412/La Reina, Santiago/Chile)

**OUTPATIENT MAGAZINE #1** 5.5x8.5 32pgs. \$2

First off, I've got to mention that the computer layout in this 'zine is so odd I can't follow it at times. The text is upside-down, then sideways, then the columns are squiggled across the page. Odd, very odd. In a strange way, almost all of the writing seems like it is either an introduction or a conclusion to something. This was probably done over a long period of time and it was started and stopped many times, but not much was done in the middle. He wants people to visit his web site, so if you've got access, check it out (the address is...http://www.unix.uit.umass.edu/~tkennedy.outpatient). LK (330 Butterfield/UMASS/Amherst, MA 01003)

**OVERTHROW #1** 8.5x11 38pgs. 96c

Ugh, where is Mark when I need him?!? I think he could review this much better than I can... I'm just annoyed by it. It's a music 'zine that's got stuff about Oppressed Logic, The Mistakes, Rhythm Collision, F.Y.P., Preparation H, Das Clown, Litmus Green, The Letterbombs, Dead End Kids and more... you get the idea. All interviews, with some ads thrown in as well. LK (PO Box 1117/Niceville, FL 32588-1117)

**PUNK PLANET #16** 8.5x11 116pgs. \$2

It's been so long since I picked this up for review that I've already read issue #17 cover to cover as well. *Punk Planet* is really coming into its own right. I'm really happy that they're keeping ties with the hardcore scene. This issue has interviews with *Change Fanzine's* Patrick West as well as *Damnation* (#17 has Dan O'Mahoney and Snapcase). I was really worried they were going to serve only the indie scene. The DIY Files is such a good idea. In #16 the topic at hand is 'zine distribution. Columns and reviews, a staple in any major magazine are present as well. Even though everything in this magazine won't appeal to everyone, I definitely think it does a good job of representing most of the major factions and genres of our diverse scene. Keep it up. And, if you think you've got what it takes to make their magazine better, they'll pay you! MM (PO Box 464/Chicago, IL 60690)

**PUNK PLANET #17** 8.5x11 136pgs. \$2

Just when I thought it was safe to assume that it would forever suck, *Punk Planet* turns itself around. Issue 16 was a step in the right direction, but this issue is actually very good. New school layout Hooten and Sinkers, a very interesting article on selling out and the economic dynamics of the punk rock sub culture, interviews with bands that appeal to people, Justin Corbe's photography, and useful information on scanning and underground films. I can't get over how much this thing has improved since I was suckered into buying that Lifetime "interview" issue. Of course O'Mahoney still talks in circles and is way too full of himself, much like PP's own David Hake—I'd have like to see a conversation between those two (though I doubt I'd be able to understand what was being said), instead of hearing Sara Zimmerman kiss Dan's ass. The Snapcase interview is too much Jacob Brennan and not enough Darryl Taberski, but the Rye and Descendants interviews were good. The articles are what really make this issue—All Punk Cons and The Repercussions of Silence are both top notch. Even the columns were good (better than the boring crap in this 'zine) especially Josh Hooten's detailed account of his excursion to the Space Odyssey Lounge 2000. I recommend you at least read the articles. OB (PO Box 464/Chicago, IL 60690/punkplanet@aol.com)

**PROFANE EXISTENCE #29/#30** 8.5x11 80pgs. \$4

A double issue of the anarcho-punk resource magazine. This issue contains long conversational interviews with Diskonto from Sweden, Seein' Red from The Netherlands, Suffer and Active Minds from the UK. The *Profane Existence* interviewers have the preliminary info necessary to ask thoughtful and intelligent questions of these bands. The resulting documents provide plentiful info and insights into the politics and personalities of the respective bands and their home town scenes. Highlights include a discussion of the dangers inherent to adoption of CD technology within the Active Minds interview which Dan then continues in his column. Also some talk about the ongoing actions against England's growing auto culture and the resulting devastation and the wide ranging interview with Seein' Red. Scene reports, columns and news of anarcho and political actions from many countries combine with the interviews to give another overview of the international scene to which *Profane Existence* has become a primer. Includes a seven band flexi split between Skuld bands: Accion Mutante, Hiatu5, Fleas & Lice, Luzifer's Mob and Profane Existence bands: State of Fear, Civil Disobedience and Assrash. Each turns in a fast and raw tune of the fuck society, we're going to destroy ourselves or can't wait to be drunk persuasions. Sound wise the first two bands are crusty death metal and the others are crusty punk. SJS (Profane Existence/PO Box 8722/Minneapolis, MN 55408)

**PEPPERPOT #1** 5.5x8.5 36pgs. \$1

Fuck, this is awesome! Food Not Bombs, a guide to Vancouver, helpful tips on raising children, herbal medicine, and some various thoughts and rants. "I have spent many years living, traveling, raising a daughter on my own, and being pissed off at all the bullshit in the world. I decided to write a 'zine because I want people to know that not all women my age (50) have sold out."

moved to the suburbs and drive Volvos." A great job that's well worth \$1. LK (RR #6/15, Comp. 20/Gibsons, BC/VON 1V0/Canada)

**P.O. #4**

5.5 x 8.5 36pgs. \$1  
This one gets my seal of approval, I particularly enjoyed the interesting and well done interview with Tim Yohannan. Other contents include some above average columns, a crossword puzzle and reviews. A pleasant surprise in a stack of mediocre 'zines. MARK (PO Box 36/Saratoga Springs, NY 12866)

**PRAXIS** 5.5x8.5 40pgs. \$1

*Praxis* is a half sized computer generated 'zine from Ohio. The editor is big into anarchy/community building and most of the articles are along these lines. The articles are well written but a little too dry for my taste. Some of the topics covered include localized economies (which ignores Bowling Green's true economic engine—that huge university), veganism, censorship, a piece from below the belt e-zine about punk non unity, corporatization of pot (I liked that one a lot), revolution, a dialogue over the use of the word liberal (with an excellent response from a contributor), and well, basically life and how better to live it. Jason also includes some pieces from a right wing contributor which provides some variety. OB (1294 Hunter Ave./Columbus, OH 43201)

**THE REAL LIFE DIARY OF A BOY #4**

5.5x4.25 20pgs. 64c  
Another addition to the collection of diary-like 'zines that lead you through the life of an individual. Thoughts on love and being a teenager and struggling with all that goes along with those two facts. There is a web site with some parts of the 'zine on it, the address is: http://localonly.wilmington.net/~philippe/diary.html LK (221 Oakcrest Dr./Wilmington, NC 28403)

**RATIONAL INQUIRER #8** 8.5x11 140pgs. \$4.50

A big, thick newsprint 'zine with a glossy cover. This issue has tons of interviews with Rocket From The Crypt, Frodu5, Let's Go Bowling, Youth Brigade and Blanks 77 to name just a few. It's also got the usual columns, reviews (of records and of 'zines) and ads. I never seem to really read *Rational Inquirer* but it's usually entertaining to flip through. LK (2050 W. 56 St. Ste. 32-221/Hialeah, FL 33016)

**RAW POGO ON THE SCAFFOLD #14**

8.5x11 32pgs. \$2  
Ugh, this one is almost painful to try to read. A too many re-read reviews and too many re-read reviews. Maybe the longer my eyes are on this 'zine, the more readable it'll get. CKC (PO Box 63074/St. Louis, MO 63163)

**RAZOR BLADES IN HALLOWEEN CANDY**

5.5x8.5 32pgs. \$2  
This 'zine is a collection of "Gothic stories and music" by a group of people who call themselves "The Dark Side of the Moon." The stories are mostly about the "dark side" of the moon, and the music is mostly about the "dark side" of the moon. The 'zine is a collection of "Gothic stories and music" by a group of people who call themselves "The Dark Side of the Moon." The stories are mostly about the "dark side" of the moon, and the music is mostly about the "dark side" of the moon.

**REMINISCENCE #9** 8.5x11 32pgs. \$2

G... this one is a collection of "Gothic stories and music" by a group of people who call themselves "The Dark Side of the Moon." The stories are mostly about the "dark side" of the moon, and the music is mostly about the "dark side" of the moon.

**RISK #3**

8.5x11 32pgs. \$2  
This 'zine is a collection of "Gothic stories and music" by a group of people who call themselves "The Dark Side of the Moon." The stories are mostly about the "dark side" of the moon, and the music is mostly about the "dark side" of the moon.

**RUST #4** 8.5x11 40pgs. \$2

This 'zine is a collection of "Gothic stories and music" by a group of people who call themselves "The Dark Side of the Moon." The stories are mostly about the "dark side" of the moon, and the music is mostly about the "dark side" of the moon.

**RUST #4** 8.5x11 40pgs. \$2

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**S.854 #7** 8.5x11 32pgs. \$2

This 'zine is a collection of "Gothic stories and music" by a group of people who call themselves "The Dark Side of the Moon." The stories are mostly about the "dark side" of the moon, and the music is mostly about the "dark side" of the moon.

**S.854 #7** 8.5x11 32pgs. \$2

This 'zine is a collection of "Gothic stories and music" by a group of people who call themselves "The Dark Side of the Moon." The stories are mostly about the "dark side" of the moon, and the music is mostly about the "dark side" of the moon.

**SOUND VIEWS #43** 8.5x11 40pgs. \$2

This 'zine is a collection of "Gothic stories and music" by a group of people who call themselves "The Dark Side of the Moon." The stories are mostly about the "dark side" of the moon, and the music is mostly about the "dark side" of the moon.



**SAP #2** 8.5x11 26pgs. \$1.50

Some of the most interesting and provocative work being done in the underground scene is being put into each other's hands. This is a collection of the best of the best, as judged by Simon Galt, who has been publishing this zine since 1981. It's a collection of the best of the best, as judged by Simon Galt, who has been publishing this zine since 1981. It's a collection of the best of the best, as judged by Simon Galt, who has been publishing this zine since 1981. **BEHOLD** 2nd St./Daly City, CA 94023

**SCHTUUFF #6** 8.5x11 8pgs. \$2

For the past several years, this zine has been a leading light in the underground scene. It's a collection of the best of the best, as judged by Simon Galt, who has been publishing this zine since 1981. It's a collection of the best of the best, as judged by Simon Galt, who has been publishing this zine since 1981. **SHADOW FANZINE #3** 8.5x11 8pgs. \$1

A zine that's been around for a long time, this one is a collection of the best of the best, as judged by Simon Galt, who has been publishing this zine since 1981. It's a collection of the best of the best, as judged by Simon Galt, who has been publishing this zine since 1981. **SKATEER #2** 8.5x11 8pgs. \$1

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In this zine, the author has been a leading light in the underground scene. It's a collection of the best of the best, as judged by Simon Galt, who has been publishing this zine since 1981. It's a collection of the best of the best, as judged by Simon Galt, who has been publishing this zine since 1981. **SLUG & LETTUCE #46** 8.5x11 8pgs. \$5

A zine that's been around for a long time, this one is a collection of the best of the best, as judged by Simon Galt, who has been publishing this zine since 1981. It's a collection of the best of the best, as judged by Simon Galt, who has been publishing this zine since 1981. **SOCIAL UNREST #5** 8.5x11 8pgs. \$5

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W. A. is a zine that's been around for a long time, this one is a collection of the best of the best, as judged by Simon Galt, who has been publishing this zine since 1981. It's a collection of the best of the best, as judged by Simon Galt, who has been publishing this zine since 1981. **SOMETIMES IT SNOWS IN APRIL** 8.5x7 16pgs. \$2

A zine that's been around for a long time, this one is a collection of the best of the best, as judged by Simon Galt, who has been publishing this zine since 1981. It's a collection of the best of the best, as judged by Simon Galt, who has been publishing this zine since 1981. **SOUL DOUBT** 8.5x11 8pgs. \$1

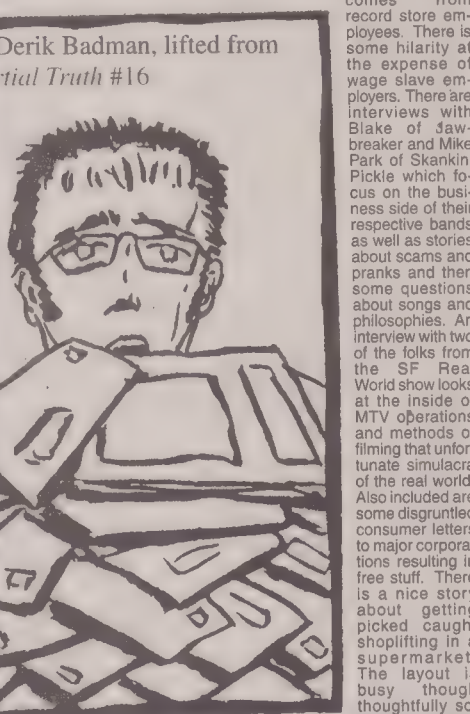
On the one hand, this is a zine that's been around for a long time, this one is a collection of the best of the best, as judged by Simon Galt, who has been publishing this zine since 1981. It's a collection of the best of the best, as judged by Simon Galt, who has been publishing this zine since 1981. **SOUNDS CELEBRATING RESISTANCE #2** 8.5x11 8pgs. \$1

If you're looking for a zine that's been around for a long time, this one is a collection of the best of the best, as judged by Simon Galt, who has been publishing this zine since 1981. It's a collection of the best of the best, as judged by Simon Galt, who has been publishing this zine since 1981. **SELF WORTH #4** 5.5x8.5 52pgs. \$2

A quite nicely done personal 'zine. There are a whole bunch of brief (paragraph-long) thoughts throughout the pages, and they talk about all sorts of things. Also some reviews and conversations among friends. With the exception of only a few parts, I read and enjoyed this 'zine all the way through. I love the cover. **Static** is a punk 'zine which delves into monkeywrenching the gears of consumer society territory. Packed with stories and anecdotes about workplace sabotage, shoplifting and various other pranks it runs the gamut from clever to just plain nastiness, the best is a guy who alters items in supermarket meat departments, the nastiness comes from record store employees. There is some hilarity at the expense of wage slave employees. There are interviews with Blake of Jawbreaker and Mike Park of Skankin' Pickle which focus on the business side of their respective bands as well as stories about scams and pranks and then some questions about songs and philosophies. An interview with two of the folks from the SF Real World shows looks at the inside of MTV operations and methods of filming that unfortunate simulacra of the real world. Also included are some disgruntled consumer letters to major corporations resulting in free stuff. There is a nice story about getting picked caught shoplifting in a supermarket. The layout is busy though thoughtfully so. **Crinkle/Hiss** is a 'zine full of reviews of music, 'zines and books that is included inside *Static*. Records reviewed are the standard major label CD releases. The books reviewed are much more interesting, as are most of the 'zines. Considerable time was put into writing these reviews. The *Static* package also includes some funny pamphlets and inserts. **SJS** (NoNo Girl/PO Box 420902/San Francisco, CA 94142)

**SPECTACLE MAGAZINE #4** 5.5x8.5 80pgs. \$2  
A wonderful magazine ('zine is just not appropriate) full of truly interesting articles, interviews and essays. It is obvious Theo has a vision for this project and has chosen to put the time and effort into constructing a document of consequence. The contents include MRR/HearthatCk like column contributions, lengthy and intelligent interviews with Wendy-o-Matic and train hopper Risky Brasher and essays or reflections on white supremacists, hitch hiking, the math of oil consumption and the U.S. embargo of Cuba. Scattered throughout are memories and insights on a myriad of topics from Theo, his friends and his mom including school days shenanigans, trees, community, work, etc... The layout is clear and readable, often employing backgrounds for the text while respecting the limitations of black and white print. Outstanding. **SJS** (1010 Scott St./Little Rock, AR 72202)

**STATIC #2** 5.5x8.5 80pgs.-insert \$3  
*Static* is a punk 'zine which delves into monkeywrenching the gears of consumer society territory. Packed with stories and anecdotes about workplace sabotage, shoplifting and various other pranks it runs the gamut from clever to just plain nastiness, the best is a guy who alters items in supermarket meat departments, the nastiness comes from record store employees. There is some hilarity at the expense of wage slave employees. There are interviews with Blake of Jawbreaker and Mike Park of Skankin' Pickle which focus on the business side of their respective bands as well as stories about scams and pranks and then some questions about songs and philosophies. An interview with two of the folks from the SF Real World shows looks at the inside of MTV operations and methods of filming that unfortunate simulacra of the real world. Also included are some disgruntled consumer letters to major corporations resulting in free stuff. There is a nice story about getting picked caught shoplifting in a supermarket. The layout is busy though thoughtfully so. **Crinkle/Hiss** is a 'zine full of reviews of music, 'zines and books that is included inside *Static*. Records reviewed are the standard major label CD releases. The books reviewed are much more interesting, as are most of the 'zines. Considerable time was put into writing these reviews. The *Static* package also includes some funny pamphlets and inserts. **SJS** (NoNo Girl/PO Box 420902/San Francisco, CA 94142)



**STATION FANZINE #2** 8.5x11 66pgs. \$1  
Looking for a fanzine done by an intelligent interviewer with a good grasp on reality? Well, you've got that here! The Converge interview digs much deeper than most others. Other interviews are with Project Kate's namesake Kate-08, the Bouncing Souls, Discount and the Descendents. Lots of reviews, writings and personal ramblings. Two cool sections, one on women's perspectives and the other a transcription of letters to a member of Hardline round this out as a quality fanzine from an intelligent standpoint. My only bone to pick is with the layout. I now know how a professor must feel to read countless college essays, all typed in a Word program, single spaced and with even margins. There is no attempt at all to spruce up the dead space in the background. With that addition this 'zine could be classic. **MM** (2651 9th St./Boulder, CO 80304)

**STERILE VISION #1** 4.25x5.5 32pgs. \$1  
A cut-and-paste, political, take back control 'zine. There are useful recipes for homemade cleaners, and there are thoughts on the use of tax dollars, corporate labels, the war against drugs, and veganism. There's also a bunch of reviews. This seems to be a pretty cool DIY project. **LK** (Jeff Churchill/98 Oxen Pond Rd./St. John's, NF/A1B 3J7/Canada)

**SOUNDS CELEBRATING RESISTANCE #3** 8.5x11 16pgs. 64c  
This time around there's information on the Reggae Revolution, Dutch Political Choirs, Latin American music in resistance, a bunch of interviews, and more... **LK** (PO Box 191715/Sacramento, CA 95819-1715)

**STUPID FUCK #1** 8.5x5.5 16pgs. 50c  
Hand written with every other sentence being a big fuck you to the reader. A few short rants and a lot of kissing the goat. Ya dude. So anyway, what is it like to feel like a "cup of cock" anyway?! **CKC** (318 Naughton Ave./S.I., NY 10305)

**STORIES ABOUT GIRLS WITH BLUE EYES** 5.5x8.5 12pgs. 64c

Well, if you couldn't already guess from the title, this is indeed a small collection of stories about girls with blue eyes. It's about crushes, three stories to be exact. Do you like to hear short love stories? I would only suggest that a bit more content could make this a more interesting read. The stories are short, and don't really go anywhere. **LK** (PO Box 41/Leland, MS 38756)

**SUBLIMATION #1** 5.5x8.5 24pgs. \$1  
First time 'zine from a high school senior who has chosen print as his form of communication with the world. All short stories and memories and insights written with some humor and angst about work, music and friends. Cut and paste layout which is not messy with occasionally clever backgrounds. Thankfully, no reviews. **SJS** (33455 Caliban Dr./Fremont, CA 94555)

**SUBURBAN OUTCAST #1** 5.5x8.5 28pgs. \$1  
It took me so fucking long to do the damn maze and don't even get me started on the Heavy Metal word search. Also included: talk about how violence in the D.C. HC scene is bad, the Tibetan Freedom Tour is good, the legendary "I learned more from a homeless man than from my university" realization, and a very smart comic. Cut and paste layout. Entertaining, not life changing. **GLUCK** (1900 F St. NW #521/Washington, DC 20006)

**SUBURBICIDE** 5.5x8.5 20pgs. 32c  
Though this isn't the most aesthetically pleasing 'zine that I've seen lately, the content is quite interesting and informative. The basic focus is politics, and there are pieces about not driving cars, pollution and the environment, deodorant, pollution, and more... It is a relatively quick read and none of the topics are developed too far, but how can you go wrong for a stamp? I'd say it's well worth the price. **LK** (14 Cottage St. #2/Bufalo, NY 14201)

**SUBWAY POSTERS #1** 5.5x8.5 16pgs. 50c  
This is basically just a 'zine review 'zine. There's an interesting short article about Jason Moreland (a 'zinester who is in jail because of graphics that appeared in his 'zine *Rise Above*). It's put together by the guy who does *Indy* 'zine. **LK** (George Sweetman/PO Box 523, Station M/Calgary, AB/T2P 2J2/Canada)

**SUMMER #1/MAPLE #2** 5.5x8.5 56pgs. \$1.50  
These are two very different 'zines coming together here... *Summer* is largely handwritten and personal and reflective, and *Maple* is typewritten and focuses more on opinion-type stuff (religion, anti-abortion) and has reviews. *Summer* also has an Inkwell interview. **LK** (PO Box 302/Conno, PA 16027-0302)

**SUPERFLY #6** 7x8.5 28pgs. \$2  
While I really wanted to like this 'zine, I just couldn't bring myself to do it. I guess it's because I feel like I'm reading a high schooler's diary. Most of the writing in here is regarding the weight and size of the editor. She is very obsessed with making her weight an issue. Maybe this is a compilation of writings over an extended period of time, but when it's all put together in 28 pages it seems pathetic. I am not trying to belittle the stigma one's weight CAN (and does) carry in this waif-plagued society, but there's only so much I want to read about it. There are a few other things contained in the other pages within, but nothing terribly exciting. There is a quiz "how straightedge are you?" which is cute, but doesn't quite live up to the Hardcore Kid's Math Test featured in *Trustkill Fanzine* a few years back. **MM** (Tess #7-105 Clarence/Ottawa, ON/K1N 5P5/Canada)

**TENNIS AND VIOLINS** 4.25x5.5 52pgs. \$1  
Put together much in the style of a journal, *Tennis and Violins* tackles a bunch of the issues that Kristi is facing in her life right now. Topics include her family, her cultural identity (she is half Chinese), class, feminism, sexuality and more. Kristi is involved in a lot of projects of interest, and from what I've seen, she always seems to do a good job. For the personal diary-like 'zine genre, *Tennis and Violins* is a good addition. **LK** (PO Box 1791/Fort Myers, FL 33902)

**THAT WEIRD GUY MATT #11** 5.5x8.5 17pgs. 25c  
Short and quick to read. Mainly personal writings and stories of kids on their outings. Laura also uses rad pictures to send her message out. On one page, there's a picture of a small and tall earthly podium with animals and forestry on top while cars, planes, freeways, and technology—the greatest evil, surround and claustrophize them. No distinct theme here but it still holds flavor. Just don't understand the name. **SA** (PO Box 3388/Fairfield, CA 94585)

**TOINEN VAIHTOEHTO #87** 5.5x8.5 44pgs. trade  
This is issue #87... wow! A music 'zine in Finnish. There is an interview with Detestation, and a bunch of reviews and whole lot of ads. I can't read Finnish, but it looks nice. **LK** (PL 1/65200 Vaasa/Finland)

**THINK #5** 5.5x8.5 16pgs. \$1  
Really shitty quality, which is a shame because the content isn't absolute trash. This Andrew Degenerate fellow is very into political awareness and keeping the edge from getting dull. He knows what's up, but this really can't get me excited at all. Too short with too few interesting features. **DO** (21 Hollywood Ave./Albany, NY 12208)

**TECHNICOLOR YAWN ADZINE #12** 8.5x11 14pgs. \$1  
This is indeed an adzine... a ton of classifieds about pen pals, 'zines, tape trades... also some ads for records. For \$1 you can get a 60 word classified and a copy of the issue your ad is in, or you can send \$1 and just get the 'zine without placing an ad. **LK** (PO Box 457/Redondo Beach, CA 90277)

**TOOTH SOME #1** 5.5x8.5 28pgs. \$1.64  
I'm not at all interested in snowboarding, so a lot of this 'zine didn't appeal to me. Other than that there are some thoughts on vegetarianism and interviews with The Marshes and Plow United. There is also a section with guitar tabs, but I don't know how useful they are. Some reviews also. **LK** (29 Potomac Rd./Chatham, MA 02633)

**TRAMLAW: Somthin' for Nuthin'** 4x5 16pgs. 32c  
A little something made by *Tramlaw* to give you some background on this Lafayette based band. Personal agenda and synopsis of each artist in the band and some pictures. A promotional booklet for a good band. Look for the new album *Law Of Averages* on Doghouse. **SA** (270 Smith St./Lafayette, IN 47905-1042)



**TOUCH #6** 5.5x8.5 24pgs. \$1  
Something about this made it difficult to read. Perhaps it's the style of writing, or perhaps my eyes are tired... I don't know. In here you'll find an article titled "Exploding the Blues Myth: Radical Content and Protest Elements in the Blues," and also an article on the Brazilian Cinema Novo Movement. There's also stuff about some books and 'zines. Attention is paid not only to the content, but how the content is presented as well. LK (88 Pelham Hill Rd./Shutesbury, MA 01072).

**UNDERDOG 'ZINE #17/#18**  
8.5x11 48pgs./48pgs. \$1/\$1  
Excellent quarterly 'zine from Chicago, published by the DIY Underdog collective. Underdog 'zine focuses on Chicago punk and hardcore beginning each issue with an overview of who is doing what and playing where in the Chicago scene, and the letter section supports a variety of 'zine and Chicago related discussions. After that stuff there are many articles and essays about topics concerning the U-Dog folks, rarely touching on music which is refreshing. Issue 17 covers reasons for voting in elections, Underdog collective history, how spaghetti westerns killed that genre, the Chicago fire, Brian Wilson circa Smile and a bunch of other wackiness including ongoing punk stereotype awards and comedy with Buffy and Sissy. Issue 18 is basically a transportation issue with bus riding stories, a history of Chicago streetcars and the ups and downs of owning a van. Also ruminations on seeing Manowar in 1996 and the depths to which advertising has sunk. Thankfully no music reviews. A fun 'zine all around. SJS (2206 N. Rockwell St./Chicago, IL 60647)

**VALUE** 8.5x11 24pgs. \$3  
Drawings and writings all placed onto paper, though the main focus is placed on the art and the message behind it. There is a political or social message behind almost all of the work in here. I flipped through and briefly studied all of the pages in here, but I doubt I'll ever look at it again. LK (PO Box 15306/Santa Rosa, CA 95402)

**VALUE OF STRENGTH #3** 8.5x11 52pgs. \$4  
One of Europe's strongest fanzines covering veganism and straight-edge is back with another issue. Older interviews with Unbroken, Rancor (Belgium) and Despair are present. The only quail I have with the interviews is that in the transcription the editor leaves in every single "um, yeah and uh...," said. It makes for a rather confusing, uneventful read. Tons of record reviews, ads and a Blindfold tour diary round out this issue. While the computer generated layout is of high quality, the two column pages seem very bare with only white space in the background. A little creativity would improve the 'zine's aesthetics. Definitely a pinnacle of the European hardcore scene. MM (Jean Paul Frijns/Kloosterstraat 53/6369AB Simpelveld/Holland)

**VOID** 5.5x8.5 16pgs. 50c  
Void comes out of Las Vegas. The 'zine features the writings of Andrew Kiray and the art of Rolis. Both the writing and art is quite good. The 'zine is very Vegas focused. There are also very short tour diaries from the Boba Fett Youth and Catapult Sports tours. The 'zine is really short though. It's free in Vegas, and I think that is where Void's target audience would be found. OB (c/o Bucky Records/PO Box 72671/Las Vegas, NV 89170)

**VISCERA #1 (JUMBO SHRIMP #11)**  
5.5x8.5 56pgs. \$2  
A whole bunch of contributions from friends help to give Viscera a well rounded feel. Moving to a new city and all that goes along with the move in terms of relationships is a hard thing to deal with at times, and Michele dedicates some space in these pages to analyze her feeling. She comes across as full of questions, but beginning to seek out the answers at the same time. LK (PO Box 260227/Madison, WI 53726)

**WAR CRIME #4** 8.5x11 36pgs. \$2  
A political 'zine which focuses on animal rights and environmental issues. Information on the mahogany trade and an interview with an A.L.F. member are detailed and intelligent. Mail interviews with Operation Cliff Clavin, Disfear, Brian Zero and Abuso Sonoro fill out War Crime with a variety of views on politics and music in their areas of the world. How to steal electricity and reviews of mostly DIY grind and hardcore records end the 'zine. Very clean and spacious layout make this an easy and interesting read. SJS (PO Box 2741/Tucson, AZ 85702)

**WHO NEEDS A BEAT WHEN THE BEAT JUST GOES #2** 5.5x8.5 32pgs. \$1  
This is a dollar well-spent if you enjoy funny anecdotes of personal nature. With articles entitled "Why Fat People and/or Easy Listening Music are Inherently Good" and "Confessions of a Safe Guy," as well as columns on the importance of comfortable seating in public places, moshing as symbolic of the world's problems, and pathetic "indie-rock love." Pretty jam-packed with text and the writing style is more entertaining than the average, run-of-the-mill crap. I found quite a bit of enjoyment in this here package. DO (Box 2905/1 College St./Worcester, MA 01610)

**WEARY** 7x8.5 20pgs. \$1  
The intro here consists of a bunch of paragraph-long random thoughts, and they are found elsewhere in the 'zine as well. I can't think of anything that really stands out in here, but the enthusiasm of the creator definitely counts for something. It's always refreshing to read 'zines when they people are still full of energy and enthusiasm, as opposed to the jaded masses. LK (CPO 10899 Box 5064/New Brumfist, NJ 08903-5064)

**WHATCHA THINKIN' #3** 5.5x8.5 40pgs. \$1  
Very personal writing. Overall, it's nicely done, but there's some filler that it could do without (like 3 pages of McGruff's safety tips). Just one more "per-zine" on the ever-growing mountain... For me, it's difficult to differentiate between most of them and I can only really tell which are amazingly good or incredibly awful. This falls into the gigantic gray area between... It's got its moments, with insights on religion, relationships, the miserable tragedy that is life as a human, etc. DO (4225 E. Tanglewood Dr./Phoenix, AZ 85044)

**WHEW! #3/SCENERY #3** 8.5x5.5 48pgs. \$1  
This time around Scenery is an extended travel/tour diary with awesome hand drawn illustrations, with a moody, pensive quality. Whew! is really the flip side of cutting former friends and partners for their fuck ups and inconsistencies in the one dimensional space of a 'zine. Ugly and hurtful. CKC (PO Box 14223/Gainesville, FL 32604)

**WHAT ME WORRY #8** 5.5x4.25 48pgs. \$1.64  
Beginning with an Amtrak travel journal and ending with some reviews, this 'zine has just about everything packed into 40 some pages. Interesting and kinda funny and oh so aware of girls. CKC (1013 Ridge Street/Freeland, PA 18224-1007)

**THE WAR IS NOT OVER#1/DEADXSTOP#2.5**  
5.8x8.5 14pgs. 32c  
Well, since the second page of The War Is Not Over states, "I don't do this shit for or anyone else I do this (for) myself," I guess there's no need for me to review it! DeadXStop is easier to read, but contains only 4 pages about masturbation and weird neighbors. I'm sorry, but that's just not worth a stamp. BEN (8127 Waterbury #203/Woodridge, IL 60517-4239)

**WHAT LITTLE BOYS ARE MADE OF... #2**  
5.5x4.25 62pgs. \$2  
For a small 'zine, it was not short of being intense and raw. I was shocked by the candid disclosures about love, hurt and pain... I am especially touched and thought provoked by the author's views on sexual violence and its perpetrators. Do not pass this 'zine by. I really have too short of a space here to give it any justice. DA (145 West 9th Ave./Columbus, OH 43201)

**WHAT'S GOING ON IN MY PANTS #5**  
8.5x11 24pgs. 50c+stamp  
This issue was kind of a disappointment only because previous issues of WGOIMP have been so awesome. Interviews with Battery, the Dread, Monster X, Devoid of Faith, and Remission. Also Cold as Life and Total Chaos get made fun of, and a guy eats a One Life Crew Record. Order every issue of this 'zine. OB (488 Green Bay Road/Highland Park, IL 60035)

**WIVESTALES** 8.5x5.5 76pgs. \$1  
Very thorough and friendly collection of articles (reprinted and original), tips, and references regarding women's health. Loads of information, conventional and alternative, that every woman (and man, for that matter) should have access to and share. And it is really beautiful, too. An absolute must have!! CKC (PO Box 81332/San Diego, CA 92138)

**YOUR FUTURE #2** 5.5x8.5 52pgs. \$2  
There are a ton of two page interviews in here. I was really looking forward to the Adrienne Droogas interview, but when I got to it I've got to admit I was a bit disappointed... only 11 short questions. Oh well. The others are with Avail, Violent Society, Essoasso, The Classified, One Nation Under and The Casualties. There's also a bit of writing and some ads and reviews. LK (PO Box 21811/Roanoke, VA 24018)

**YOURS TRULY #1** 4x5 32pgs. 32c  
Depressing anecdotes and short tidbits run or idle between the pages. It's a poetic 'zine with creativity. Each pages has different layout which is noticeable and all the writings are depressive. Ya know, I am a pretty positive guy and strive for the Go! but 'zines like these keep me down on the ground. Balance of both worlds. I guess. SA (RM. 315/Bailey Hall SIUC/Carbondale, IL 62901)

**ZERO IS BEAUTIFUL** 6x10 28pgs. \$1  
An extremely down-to-earth, honest 'zine is found here. These three folks have made a home together for the past year, and have certainly grown and learned from each other. This 'zine is a document of their learnings. Three separate parts by the three separate writers, but they all come together to form one nice collection. It seems as if they have created a great living environment. LK (PO Box 2506/Portland, OR 97208)

**'ZINE WORLD #1** 5.5x8.5 60pgs. \$3  
Well, not much to say about this one. If you like to read 'zine reviews, then this is one for you to pick up. 60 pages, and about 50 of them are dedicated solely to reviews. If you're addicted to reviews and have 3 bucks laying around, go for it. You'll probably like what you receive. LK (924 Valencia St./#203/San Francisco, CA 94110)

**ZIPS & CHAINS #10** 5.5x8.5 84pgs. \$2.50  
This is 75 pages of rock and 10 pages of talk. It's definitely a well put together 'zine with a classy layout and illustrations from a rad artist, Stephane Delevacque, who is also interviewed. Poll results, practical environmental tips, old punk living in a new punk world, so where does the rock come from? Interviews with Avail, Fugazi, NOFX, NOMEANSNO, Lag Wagon, Civ, Peace of Mind, Crunch, Deceadence Within, Permanent Scar, but not Sick of it All. Also lots of music reviews. GLUCK (Dario Adamic/C.P. 15319/00143 Roma Laurentino/Italy)

## flyer 'zines

**A DREAM IN TURMOIL**  
A collection of observations all handwritten across one piece of intricately folded paper. LK (Trevor/26 Lancaster Terrace/Edmonton, AB/T5X 5S2/Canada)

**A LIGHT IN THE ATTIC #1/#2**  
This is out of Long Island, and focuses a lot on what is going on around there. Reading through this you'll find some thoughts, and also some record reviews and a couple show reviews. The second issue has basically the same contents as the first. If you're interested in the life of Jeff, pick this up. LK (PO Box 343/Merrick, NY 11566)

**RIOT GRRRL REVIEW #3**  
6 pages of reviews of 'zines and records. All of the items reviewed are either done by women or have women's issues as a focus. Riot Grrrl Review was created in an attempt to continue on where Action Girl left off, and I think it does a fine job. LK (PO Box 1791/Fort Myers, FL 33902)

**SHUSTER 'zine #1**  
Oh, the reduction button on the Xerox is a wonderful thing. This is a short read, mostly dealing with constructive scene criticism. Done by the same person guilty for *Do All Cows Eat Grass*, so if you are into that one... I support the idea of flyers 'zines within ones local scene, but they lose something once they leave that space. LO (2414 1/2 Lynn St./Parkersburg, WV 26101)

**CHUMPIRE #73**  
Like a lot of 'zines, this one's still done in the incredibly terrible, terrible, terrible "punkarena, teehee hee." (These are the words of the author, not mine.) It's of somewhere around #79 now. LK (PO Box 1000/Gatineau Lake, PA 18316-0680)

**LITTLE BABY #2**  
This 'zine is a 32-page slapper! onto an 8.5x14 piece of paper. It's a 32-page slapper! onto an 8.5x14 piece of paper. It's a 32-page slapper! onto an 8.5x14 piece of paper. LK (2523 E. 16th Avenue/Anchorage, AK 99504)

**PLANET FISH #3/#4**  
This 'zine is a 32-page slapper! onto an 8.5x14 piece of paper. It's a 32-page slapper! onto an 8.5x14 piece of paper. LK (33 Weston Rd./Churchville, MD 21034)

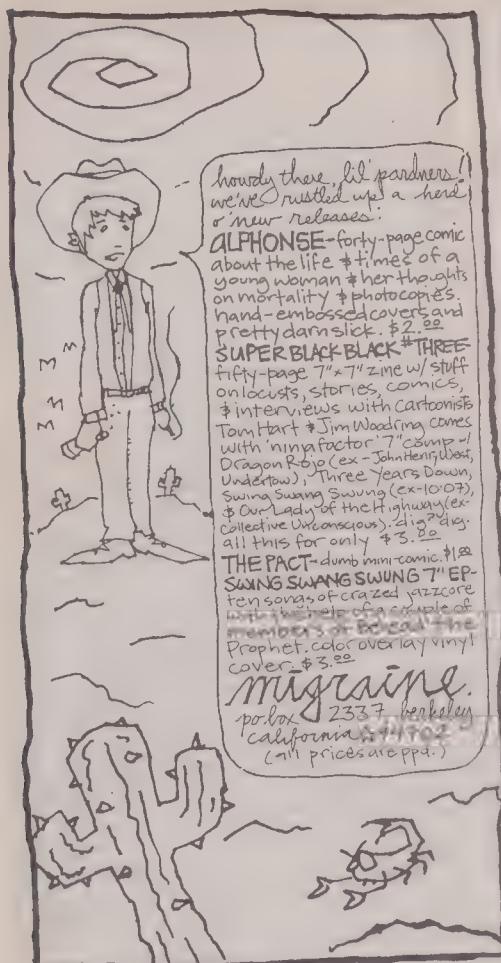
**ZAPARK #3**  
A 'zine of an anarchist movement. There are a lot of articles, and a lot of consensus objects in the anarchist movement. There are a lot of articles, and a lot of consensus objects in the anarchist movement. LK (Zap-Ark/PO Box 1000/Gatineau Lake, PA 18316-0680)



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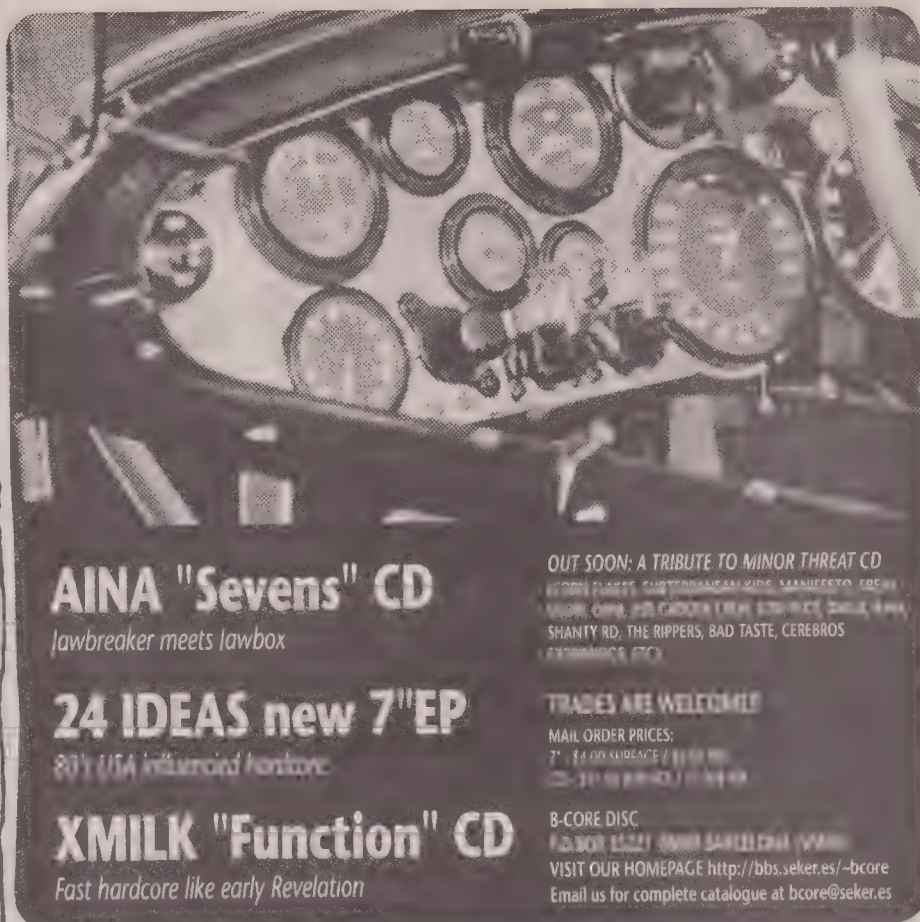
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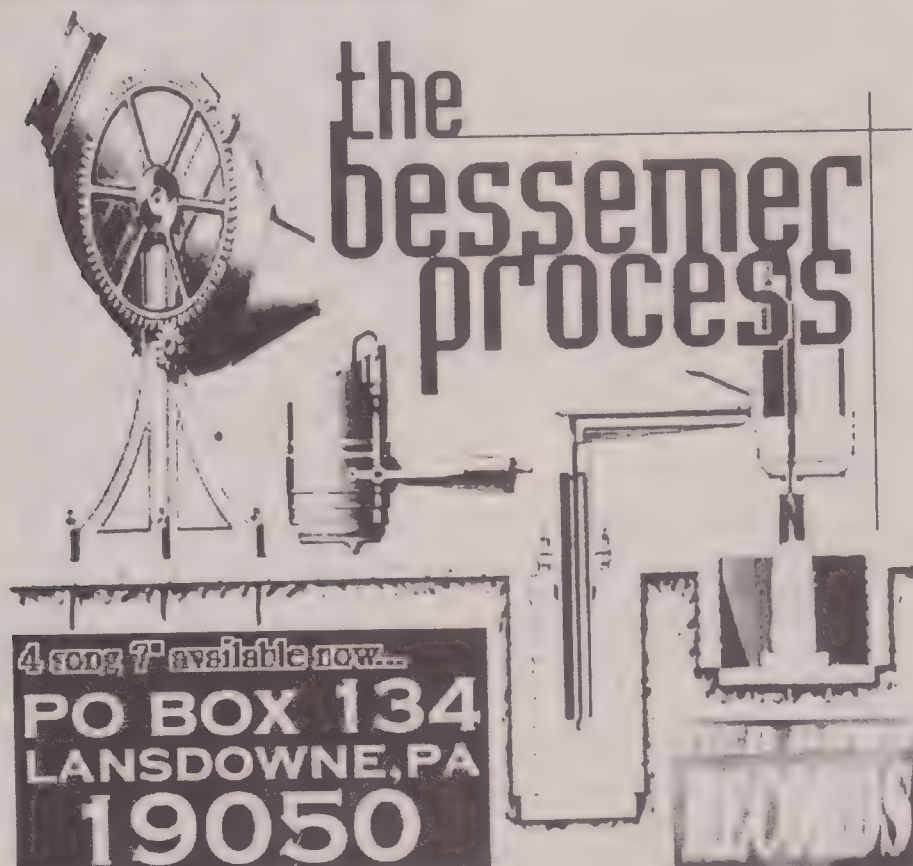
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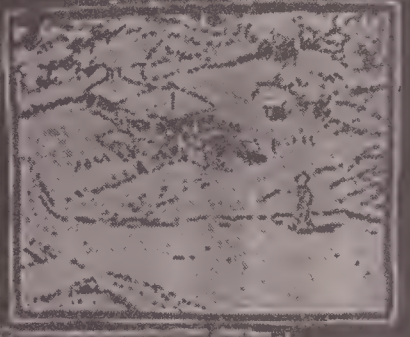
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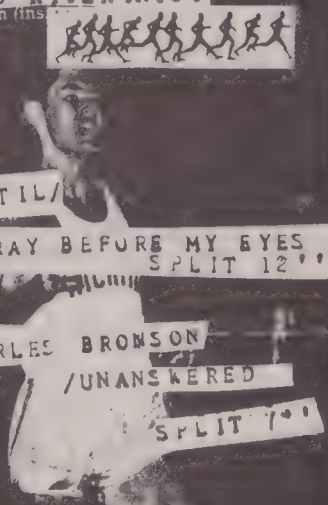


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#### Danielle Arcidiacono's top eleven

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#### John Isaacson's top ten

A SOMETIMES PROMISE - live w/ Zack on drums • MAGINOT LINE - live • STRATEGO - live • LIFETIME - Boy's No Good 7" • CALM - Moonmaker 7" • CHISEL - O.T.S. 7" • BUILT TO SPILL - Perfect From Now On LP • THE SEA & CAKE - Nassau LP • SUPERCHUNK - Here's Where The Strings Come In LP • MAKE UP - After Dark LP

#### Dylan Ostendorf's top ten

THE GET UP KIDS - all • ROCKETSCIENCE - 7" • THE HAL AL SHEDAD - 12" • ELLIOTT - live and 7" • BRAID/POHGOH - split 7" and live • 3 LETTER ENGAGEMENT/A SOMETIMES PROMISE • CHRISTIE FRONT DRIVE - new LP • RAINER MARIA - CD ep • ABSINTHE - live • POOLE - all • GRAPE - 7"

#### Steve Aoki's top ten

Dim Mak Records JapKore • FARSIDE - all • BRAID - all • CONVERGE - all • STICKFIGURECAROUSEL - 7" • BJORK - Telegram • THREADBARE - Escapist • CHRISTIE FRONT DRIVE - new CD • Bowtie Bros. sleaze 'zine publications • Aoki-Mokey Shop

#### Lisa O'Leary's top twelve

LOS CRUDOS - live and new LP • BLEED - True Colors Running 7" • KASSIOPEIA - 7" • ABINTHE - 10" • TRIBUTE - 7" (Day After Records) • 400 YEARS - 7" • MINE - LP • CERULEAN/AZURE - split 7" • Better Days #9 • The Muckraker #5 • Fucktooth 'zine • European Vacation '97

#### Felix Havoc's top ten

LEWD - discography LP • X-RAY SPEX - Germ Free Adolescents LP • Bad Brains - ROIR tape • FREEZE - Land Of The Lost LP • ALICE COOPER - first five albums • STALINGRAD - the motion picture 7" • SWING KIDS - 7" • WHITE CROSS - What's Going On? 12" • ABUSE - 7" • IGGY AND THE STOOGES - Rough Power 10"

#### Mike Phyte's top ten

Anti-Matter comp. 12" • DESPAIR - live • Spectacle 'zine #4 • TEN YARD FIGHT - Hardcore Pride 7" • BOTCH - The Unifying Themes Of Sex, Death And Religion CD • DEADSTOOLPIGEON - Strike Anthem CD • IGNITE - Past Our Means CD • GOOD RIDDANCE - A Comprehensive Guide To Moderne Rebellion • YOUTH OF TODAY - We're Not In This Alone 12" • WIDE AWAKE - Schism 7"

#### Nate Wilson's top ten

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#### Kent McClard's top ten

DEATHREAT - demo • IN/HUMANITY - new 7" • V/A - Amnesia comp LP • PORTRAITS OF PAST - LP • SAWPIT - 7" • ABSINTHE - live • Listening to the phone ring, knowing that I won't pick it up • X-RAY SPEX - anything

#### Dan Fontaine's top ten

AMBER INN - live • BOTCH - live • SHAHRAZAD - live • PARADE'S END - live • SUBMISSION HOLD - live • HURL - live • DEGARNE - 7" • SCOUT - 7" • SHALE - Truth 12" • SUN CITY GIRLS - Kalifornia LP • The Ding Repair. Scriptures • Noam Chomsky interviews





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**D**o you play in a band and want to help us making a benefit compilation for homeless people? Then contact us: Marcel Borchmann/Rosenweg 13/07356 Lobenstein/Germany (tel 036651-31691); Sirko Niedworsk/Saaldorf 52/07356 Lobenstein/Germany (tel 036651-30204). Thanks.

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**F**or trade or sell: Negative Approach 7", Minor Threat In My Eyes 7", Necros first 7", Integrity/Mayday 7", Negazione Condannati... 7", Feeding the Fire 7", Spawn 7", WANTED: Release first 7", Together comp. 7", Teen Idles 7", Necros Conquest (Touch & Go), Abused 7", Way It Is comp. (with booklet), Double O 7", Peter Hoeren/Kaiserfeld 98/46047 Oberhausen/Germany

**The Losers—Punk 4 Nerds** demo tape out now! If you like Queens, Ramones, Surfin' Lungs send immediately \$3 (air America, Asia add \$2, Europe add \$1) to my address: Simone Rossi/Via Fassicomo 1113/16139 Genova, Italy. Up the nerds!

**I**s your band going to be touring the west coast along 1-5? If so, come play in Roseburg, Oregon. We need good music. Ballpoint Pen/474 Eastwood/Roseburg, OR 97470

**T**wo German ho-kids going to the USA (midwest/east) in July/August looking for places to stay, people to meet, etc. If you can help us out please write to: Jan Middelhaufe/Bastholzweg 3/34454 Arolsen/Germany

**C**assette compilation available: live and demo tracks from Impetus Inter, Incurable Complaint, Christie Front Drive and ten more. Also 'zines: Infinite Onion, Stratagem, Splatterspleen and more, of course. \$5 tape, \$1 'zine. Write for catalog: 275 Via El Encantadora/Santa Barbara, CA 93111

**F**riendly American punk/h.c. kid traveling through Europe this summer from late June to early August. Looking for people there to hang out with, show me around, perhaps give me a place to stay. If interested, get in touch, thanks! Blair Taylor/3127 Rocky Pt. Rd./Bremerton, WA 98312/USA

**Screenprinting...** 50 tees for \$200=any color tees, one side printed with one color of ink. Add the other side or second color for \$40 more. F.M.I. call or write Tad: 717-597-9065 or ATTITUDE@epix.net/PO Box 64/Greencastle, PA 17225

**Slapsticks 7"** out now on Scudnet. 4 tracks of violent, screamed metallic HC. Well recorded with deluxe packaging. \$5ppd. everywhere! Let's trade! Piliia Andrea/Via Pascoli 5/33099 Tesis di Vivaro PN/Italy/e-mail: piliia@agemont.it

**Wanted:** Honeywell LP, SDREstate 1st two 7"s, Drop Dead/Crossed Out 5", Vitapup 7", Christopher Robin 7", BA/MTB 8". Also: photos or video of Christie Front Drive. Konrad 51 Dampsy Cres./Winnipeg, MB/R2K 3L7/Canada. Thanks.

**Crucial Response Records** now has an office in America again: Crucial Response USA/Jason Scheller/1121 Disvalvo Street/Toms River, NJ 08753. Coming: Onward 12". Mainstrike CD. For The Sake Of Dedication full length comp. and more stuff to come. XXX

**My girlfriend and I** will be traveling around America this summer; would appreciate any hints about your area, or a floor to sleep on, reciprocated if you come to Houston. Thanks. Christopher/PO Box 540304/Houston, TX 77254-0304

**17** year old queer girl wants correspondence. Interests include art, books, 'zines, music (new wave, punk, jazz, hardcore, indie rock...), film, philosophy, veganism, traveling, radical politics, letters, walking, roller-skating, photography, skateboarding, aesthetics, conversation, and coffee. Kristy/PO Box 1791/Fort Myers, FL 33902/rdysetgo@hotmail.com

**Bug Distro** will soon be Bug Distro and Records. Out by '97, split 7" w/ Jonah (Can), and The Weak Link Breaks (VA). We'd love help from other bands/labels/distros. Please get in touch if you can help. Send samples/terms/a stamp for our list of stuff. Jonah will be touring early Jan. Check them out. Gene/Carol/1725 W. Main/Richmond, VA 23220/e-mail mac41eb@atlas.vcu.edu

**Bands** looking to play in Los Angeles, send music to: UCLA Campus Events Concerts/Attn: Mike Locke/300-A Kerekhoff Hall/308 Westwood Plaza/Los Angeles, CA 90095 or call (310)825-1958

**Wanted:** Faith Subject To Change, Fear of Small LP comp. (Vermiform), Souless Less Deep Inside Keeps LP, Reason to Believe When Reason Sleeps LP and maybe even some other old records you've got. Please write: Ryan/PO Box 1315/Jackson, MI 49204. Thanks.

**Method 5-song CD** available. \$5ppd. Emo-metal that has been compared to Culture, Mean Season, and Unbroken... 7" out soon on Unjust Productions. Dave Lesinski/3345 So. 78th St./Milwaukee, WI 53219. Distros get in touch!

**Looking For Following Records:** OI POLLO/AOA split LP, OI POLLO/THE BETRAYED split LP, OI POLLO/Quarried By The Atomic Menace LP, OI POLLO/TOXIC EPHEX split LP, OI POLLO/Unite And Win LP; offers to: Paul Mentz/Drygalski Allee 111/81477 Munchen/Germany

**L**ady Fest '97 is looking for bands to play on the 27th and 28th of June. Bands will be fed and have a place to stay. It will benefit MOVE (PA). All styles welcome. Call Brandon @ (317)924-5643; bde@JUNO.com

**I** am going to be traveling all over North America from May to August and I need/want places to stay, people to hop trains with/ride the bus with, and people to show me around. Kristy/PO Box 1791/Fort Myers, FL 33902/941-772-1526/rdysetgo@hotmail.com

**H!** Come to the Potsdam, NY hardcore fest on March 15th. It's at Hurley's and starts and 1 PM. Ir. C.R., Convergence, Despair, Autumn, Endeavor, Ink and Dagger, Pissed Officers, All Else Failed, and a few more will be playing. For more info call: 315-443-0362 and ask for Sean or Brian.

**FREE!** President's Choice/Motive split demo tapes. FREE! Bobby and President's Choice stickers. FREE! 42 'zines. Distro needed! Please contact Seph at: 1. PO Box 4181/Greensboro, NC 27404-4181/USA; 2. 1/910/852-6789; 3. x42seph@aol.com

**Order Deception** #001, out now. #002 on high school. Need contributions and stuff for review. Write and we'll work something out. Write the editor: Jonathan/1479 Carr Ave./Memphis, TN 38104 or write: John/5233 Lexington Rd./Memphis, TN 38120

**Boon Docks Distribution** is open for business! Bringing you the best damn hardcore and punk releases around. Send us a stamp for our newest list of goodies. Boon Dock /PO Box 586/Accord, NY 12404/USA

**I** am planning a trip to New Orleans and San Francisco summer of '97 and would appreciate someone to show me around, a place to stay, or conversation. Help me get out of this small town! Kim/Rt. 1 Box 424/Unicoi, TN 37692

**Looking for Linn, Neos, Columbia, Honeywell, or any HC SXE** stuff (records, video, tape, stickers, etc...). Send me your list and IRC. Hirofumi Sakaue/648 Mukono/1058 Hashimoto City/Watayama/Japan

**F**oundation; the debut 7" from this San Diego hardcore band "Welcome to a New Wave of Hardcore, Something Different... Something Better" EOF 'zine. \$3ppd. to XWords of War/KPO Box 13145/San Diego, CA 92115-1145. Cash or M.O. to Zak R.

**Looking For Following Records:** ANTISECT When There Is Darkness LP; ANTISECT 1st 7"; MOB 47-everything; DOOM Peel Sessions LP; AMEBIX 1st 7"; AMEBIX Monolith LP; AMEBIX Arise LP; offers to: Paul Mentz/Drygalski Allee 111/81477 Munchen/Germany

**I**f you live in New York and would like to spend the '97 summer in California, let's trade flats. Own room, 5 bdrm duplex, one block from beach. \$300/mo. uconl00@mcl.mcl.ucsb.edu or Laura Cooney/1025 B El Embarcadero/Isla Vista, CA 93117

**C**rust/Grind/Emo/H.C. New Canadian based DIY punk record distro. Hundreds of items. Send \$1 for catalog to: Who's Emma Mailorder/PO Box 543/Station "P"/Toronto, Ontario/M5S 2T1/Canada

**N**ew, non profit bookstore and info-shop in New Orleans needs 'zines! For library and to sell. Please send samples and wholesale info. Preter consignment. If in N.O. visit Crescent Wrench/2116 Burgundy. Mail to: PO Box 30058/New Orleans, LA 70190

**P**yrhus res (shop) will move to Nederkouter 145/B-9000 Gent/Belgium in May 1997/Call ++32(0)9 2341674 for exact info. The coolest shop in the country mainly focuses on D.I.Y. punk/HC/SXE/grust; guitar & noise; garage & surf... 7"/LPs/CDs/Shirts... No racist/homophobic/sextist bullshit!

**V**irtually Spotless distro is still alive! Write for a catalog of diverse hardcore records. Bands/labels send samples and terms for distribution to Ryan/Virtually Spotless/PO Box 1315/Jackson, MI 49204

**R**ec Dream distro: Absinthe 10", Stranger 'zine #1, Reversal of Man/Holocene LP, and more. Please write to: Forbes/T-17 McDowell Hall/4400 Massachusetts Ave. NW/WDC 20016-8106/http://aavm.american.edu/~fg4840a

**G**utter has spiked, studded and bondage bracelets and collars in a plethora of colors, plus plastic and rubber for you vegans. Forget Hot Topic, just send a stamp to: Gutter/PO Box 86790/Portland, OR 97286 to get a catalog.

**Looking For Following Records:** ANTISCHISM-everything; SEDITION/ONE BY ONE split 7"; MASSKONTROL LP; SEDITION 1st 7"; CRUCIFIX 1st 12"; WUT/ROTATING CARCASS split LP; DUNKLE TAGE 1st 7"; offers to: Paul Mentz/Drygalski Allee 111/81477 Munchen/Germany

**H**C '97 fest!!! On 15, 16 & 17 August 1997 at ATC de Vor'n'is/Kiekenmarkt 7/8900 Ieper/Belgium with MORNING AGAIN (US)/CULTURE (US)/SERENE (Swe)/PURIFICATION (It)/LIAR (B) + plenty of local heroes. Info from: Bruno/PO Box 447/B-9000 Gent 1/Belgium

**Wanted:** great photos of old gods in action, e.g. Turning Point, Vision, Chain of Strength, Side by Side. Reasonable prices (or trading?). Monkey 'zine! Heymanslaan 22/A/9714 GL Groningen/Netherlands

**ASIAN TAKEOVER!** will be an anthology of writing on identity, family, history, assimilation, and culture by Asian people. Please send work—any medium, 8 1/2" x 11" or inquiries to Kristy/PO Box 1791/Fort Myers, FL 33902/rdysetgo@hotmail.com

**K**ILARA 3-song 7" out now. Colored vinyl ltd. ed. Heavy, crushing, scary bc \$3 US, \$5 world to: Thunder Lizard Recordings/PO Box 171/Hopkinton, NJ 07843. KM gives 'em 2 thumbs up!

**Smiths** influenced vegan lyricist looking for musician(s) to collaborate with to write and record songs. Need someone passionate and creative, not necessarily experienced, and willing to work through the mail. Write: Trouble Maker/PO Box 1414/San Marcos, CA 92079

**A**malgamation demo. 5 songs of emcore fury for a buck plus postage. Distributors wanted. Please write: Forbes/T-17 McDowell Hall/4400 Mass Ave. NW/WDC 20016-8106

**Riot Grrr! Review** is a contact 'zine for women featuring 100s of listings of 'zines, records, comix, etc. #2 and #3 available for 2 stamps or a nice letter. Send shit for reviews. Kristy/PO Box 1791/Fort Myers, FL 33902/rdysetgo@hotmail.com

**C**rescent Wrench/Autonomie Distribution does mailorder. Collective, non-profit. Anarchist/feminist/queer-friendly/anti-racist/eco/much more. Books, 'zines, stickers, shirts, buttons, etc. Send samples for distro. Send for a complete catalog. PO Box 30058/New Orleans, LA 70190

**I**gloos in Tahiti Distro has a catalog out so send a stamp for it. I have Spectacle, Trailer Trash, Letterbomb, Spirals Upward, and more. If you want to send your 'zine for consideration then go ahead. Igloos in Tahiti Distro/PO Box 465/Mountain Pine, AR 71956-0465

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**G**OT: Y.O.T. 7" on Positive Force, Judge 7" on Schism, Slapshot Same Mistake 7", Integrity/Mayday split 7" first press, Refuse to Fall Soulfire 7" orange, Straight Ahead 7" boot, Crucifix 7" boot, Stalag 13 7" boot, 4WF euro 7", Schism 'zine #8, Star Wars still-in-the-box small figures. Inti Carboni/via Del Boschetto 104/00184 Roma/Italy. E-mail: intigs@mbox.vol.it

**W**ANTS: T.S.O.L. stuff, CH3 early records, X-Ray Spex stuff, Avengers stuff, A.P. Victim in Pain LP and 7", Kraut stuff, SSD Kids Will Have Their Say 12", P.U.S. My America LP, Iron Cross 7"s, Process of Elimination 7", Unsafe at Any Speed 7", End the Warzone 7", Antidote 7", Minor Threat 7"s, Straight Ahead 12", Reagan Youth 12" on RRadical Records. Inti Carboni/via Del Boschetto 104/00184 Roma/Italy. E-mail: intigs@mbox.vol.it

**N**ew on Genet res (PO Box 447/B-9000 Gent 1/Belgium): ABHINANDA Senseless LP (col. vinyl)/CONCRETE CELL LP/CD// Out spring 1997: UUTUUS LP/SERENE 7"/SERENE/SEPARATION split 7"/INTENSITY 10"/SATANIC SURFERS LP/59 TIMES THE PAIN LP/LIAR Invictus LP/CD/BURNING DEFEAR 10"/MCD/...

**V**egetarian cookbookzine in the works. Ad space for sale, \$15 for 5"x2 1/2". Only ads related to veg(etari)anism accepted. 'Zine and also 'zine distro. Write for details. Send 'zine for consideration. Judy Panke/RR #1/Golden Lake, ON/K0J 1X0/Canada

**S**an Diego? 23, female; I'll be working in S.D. for 6 months from January '97 and I'm looking for a (cheap) room there and people to hang out with! Please write: Futzi/Stiefelhof 3/31515 Wunstorf/Germany or call collect: 0049-5031-16090 and ask for Futzi!

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**F**reak Show from Spain will be touring France, Switzerland, Austria, Czech Rep., Germany, Belgium and others from early July to mid-August 1997. Send an IRC or \$1 in June for info-sheet to: Daniel/PO Box 506/29640 Fuengirola/Spain

**T**wo day punk/HC fest in Calgary, AB, May 16-17th, 1997. Bands wanted, send lyrics/demos. Food, lodging, gas provided. I also do other shows here. Halls/basements. DIY, call Tak (403)271-2187. 285 Qn. Tamara Way SE/Calgary, AB/T2J 4E6/Canada

**A**ustralian guy looking for correspondence and tape traders from everywhere. Into Ottawa, Crudos, Drop Dead, Spazz, Chokehold, MITB, Seem' Red, etc. Will reply to all. Mark: 3/13 Uxbridge Street/Kensington Park/S.A. 5068/Australia. Thanks.

**I** am a 16 year old girl... looking for contributions for my 'zine (Sour Milk) such as poetry, thoughts, 'zines and demos to review... or just people to correspond with... share ideas and such. Will get back to all! Tracy#2 Bridlepath/Lancaster, NY 14086

**My** name is Fabian. I'm 17 years old. I'm looking for pen-pals from California, because I love writing and exchanging thoughts. I am vegan and very nice. Every letter will be answered. Please write to: Fabian Dietz/Weggepothen 68/58313 Herdecke/Germany

**I** am a serious painting student hoping to spend a week or so in New York this summer. Looking for someone into art to stay with. Near Greenwich Village preferable. Write to: Jamin @ 111 N. Rowland/Richmond, VA 23220

**T**ouring bands, we start a collective to put on shows regularly in Québec City (Canada). We can also hook you up with some other cool places to play on your way to here. Drop us a line at: Urania/270 des Jonquilles/Saint-Rédempteur, PQ/G6K 1M9/Canada. (418)832-5370, KURTZ@microtec.net

**C**ARISSA! From Screams From Inside 'zine! Write me a card! I lost your new ADDRESS and I still have a lot to send you. Thanx in advance. Naoki/Ando: 5041-2-A-402 Sawa/Nishimachi, Ina, Nagano/396 JAPAN

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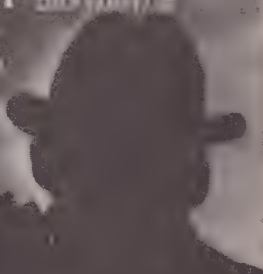
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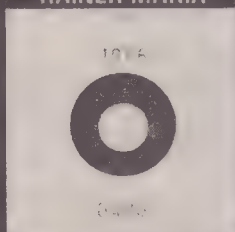


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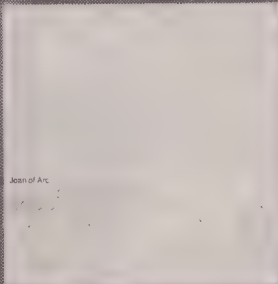
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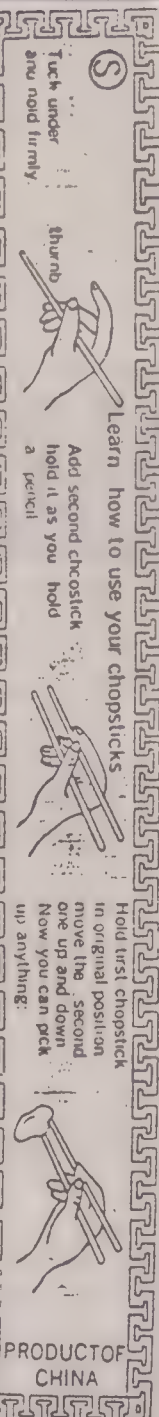
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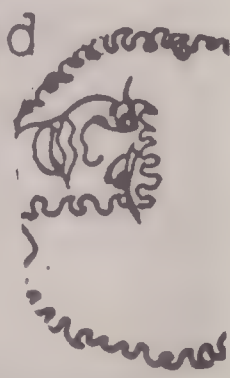
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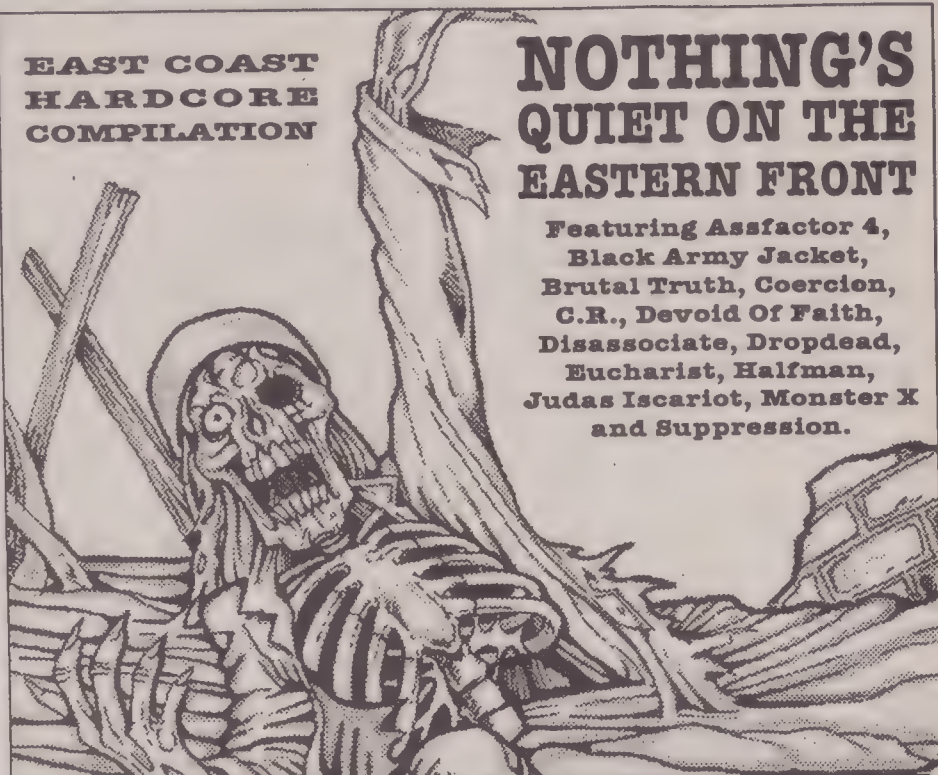
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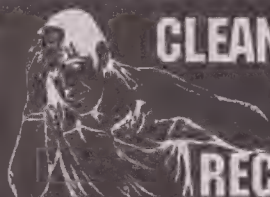
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Dear Readers,

As I read the article on the band Race Traitor, I shuddered to think that many young, impressionable minds were going to consume Race Traitor's ideological double-speak without considerable thought as to the forsaking of historical accuracy, critical examination, and degradation of principled research, which this band of sophomoric spin doctors find so easy to pillage. I had initially planned a very detailed critique/response to the comments made by Race Traitor and their obviously biased interviewer. Rather than bore many of your readers with verbosity and academic analysis (which apparently intimidates many individuals and groups in punk), I will keep it succinct and forward.

Aside from their irreverent misuse of terms (i.e. gentrification and tolerance), their facile attempts to construct historical parallels, and their insidious, ego-toting rhetoric, R.T. shamelessly went to great lengths to not only publicize their incompetence but do so with the kind of insulting bravado that so many in punk have adopted. Even I, a mild-mannered teacher, felt a response to R.T. and their foolish piffle, imperative.

The trivialization of important topics by R.T. with in-your-face machismo, degrades the dialogue, marginalizes the severity and immediacy of these issues, and serves only to alienate those people willing to lend an open mind and critical ear. R.T.'s patronizing tone toward women and people of color is all too indicative of the Left's tradition of "you are exploited, oppressed, and dumb, so let us educated radicals uplift you from your abject status" type of condescension. R.T.'s limited concern for objective polemics lends nothing to the discourse on America's complex history of ethnic relations. Their embarrassingly humorous discussion on Marx not only indicates a lack of intellectual substance, but

images of Che Guevara, Lenin, Mao)? Why the popularity of simplified, conspiracy theories? Do these theories heighten our awareness of the problematic essence of the social sciences? Why, in the face of a swiftly post-modern blurring of discipline, meaning, image, and cultural composite, has the rejuvenated meta-narrative become punk's slogan? Why have I not been moved or interested by the seemingly regurgitated debates and themes so prevalent in punk today? Why have those involved in punk politics been so slow to address the shifting of emphasis of cultural criticism; rarely considering the dynamic state of *cultural hybridity* (to borrow Cornell West's term), ethnic homogenization, or the evolving, multi-layered substance of pop-culture versus high culture. Punk's conservatism is seemingly linked to the popularity of modernist thinking. Whether the emphasis is on the myopic visions of communal living and anarchist theory or the co-opting of Marx, modernism is simply not intellectually equipped to analyze and evaluate the complex, multi-layered discontinuities of today's blurred meaning. Thank you for reading.

Ryan Gage/15887 Prairie Ronde/  
Schoolcraft, MI 49087

HaC,

I hope the fellas from Race Traitor are reading this 'cause it's directed at them. I'm writing to HaC instead of RT 'cause more people will hear what I have to say.

I've had some limited exposure to the politics of the Uhuru "movement" and I can say that they're an incredibly dogmatic group of *white-guilt* mongers. I heard a bunch of them speak at the end of a conference in Oaktown regarding the CIA's involvement in the crack trade in Oakland. They all said the same shit: "The US gov't is waging war on black people. We must

fight." Two of them said "The black movement is back." Very funny. A bunch of white people claiming the black movement is back. What a load of shit. The black movement was destroyed and it doesn't look like it's coming back. Snotty Uhuru-whites, you don't, at least in my eyes, represent the black movement. What you represent, to me, is the sad reality of white-guilt. White-guilt is a complex issue, and I don't have the "facts and figures" before me so I'll confront white-guilt at a personal level.

I have no white-guilt. I'm not guilty of oppressing blacks, Latinos or "black nationalist movements for independence."

One thing is quite obvious to me though... we're all getting fucked. Black, white, red, yellow, brown. Anyone that makes under 60 grand a year or occupies a subservient position at work. We can talk till we're red in the face about "colonized peoples" and a "true, non-white working class" but until we realize that the working class is totally non-"race" based, we're playing into the hands of the true oppressor: the rich man. I'll leave you with this: The OJ Simpson trial (the 1st one) showed us that what really counts in the US of A and the world is money. You and everybody else knows that if OJ was a garbage-man, he'd be sitting in prison right now. The Juice bought his way out. Despite my white-devil status, that's something I could never do.

You guys should stop tearing yourselves up and look at the world as it really is.

—Mike Carlson/#315 2455 Prospect St./Berkeley, CA 94704/USA

HeartattaCk,

I wasn't sure who to send this letter to, but since I think it's important for 'zines to have a sense of dialogue, I am sending it to you, though it is actually "to" Race Traitor.

I don't understand where the self-righteous anger of three white dudes concerning race and class comes from, particularly when aimed at the white working class. You are scapegoating them, which is

more of the same bullshit that's been going on for a long time.

Just to give some perspective here, I'm white and upper-middle class. I agree that any white worker benefits from the exploitation of colonized workers, but for them to give up whatever they have and may have worked their asses off for in order to "unite" with colonized peoples is ridiculous. For one thing, it's a half-assed thing to ask 'cos unless there's a mass, and I mean *mass* movement to do that, no one's gonna see the benefit of it. But beyond that technicality, in comparison to what the working-class sees themselves surrounded by in America, they are getting screwed over, they are getting fucked. Just 'cos maybe a factory worker isn't getting sprayed by pesticides in a field every day doesn't mean that his or her life is wonderful, that there's plenty of food for their family, that making rent isn't a problem, that they're not one paycheck away from being on the street. It also doesn't mean that they're not getting poisoned—I'd be hard pressed to say that all industrial jobs (not that that defines working class) in America are toxin-free or otherwise safe.

Also, within the working classes are different levels of it, from those who "can't make their car payment," as the example you give, on down to dirt-fucking-poor. You mention the avenues the white working class have open to them, but I think you're over-estimating the ease of entering those avenues. No matter what options exist, the controlling/owning classes are always trying to make sure they aren't actually used, while maintaining the illusions of upward-mobility opportunities for anyone willing to "work hard." It's all still bullshit, and I think that while race does play an important role within this, that in this instance, the white working classes in America and (Western?) Europe are relegated to a bottom-rung position by the economic and political leaders of first-world nations. They serve an immensely similar role to third-world laborers.

They are also not to blame for taking a step up the ladder when given the opportunity—if you're in need, you'll take what's offered, and besides,

America teaches its citizens to step on each other to get ahead. The whole thing is run by the owning- and controlling-classes, and they set it all up for their benefit and everyone else is a pawn. That's the heart of the matter, and I don't think the white working class is to blame for it. Much of that class really is poverty-stricken and fucked over by this whole system, and if you "don't fucking believe it for a second," I think you need to look a little further.

—Dave/120 State NE #236/Olympia, WA 98501

HaC,

Fuck emo and Race Traitor, and all other shitheads who believe that in order to overcome an oppressive system the oppressed should stifle their individuality in order to perform the exact same violent and perverted functions to further their own interests. There is absolutely nothing radical, revolutionary or punk about repeating violent behavior to achieve your own selfish satisfaction. Real rebellion means rejecting the conditioning that tells you violence and blind destruction is revolutionary. The reason that form of conditioning exists is because blind, destructive civil disobedience is easily crushed by the American local, state and federal governments. Who the fuck does Race Traitor think perfected that system?

Sorry. This was just supposed to be a record request and exchange of capital. Didn't mean to get worked up.

—Spencer/Incendiary Tactics/678 E 24 St. 1st Fl./Brooklyn, NY 11210

Dear Race Traitor, Allix and Carlton,

I wanted to write you in this public forum just to basically say I think you all are a bunch of clowns. I don't at all understand how you Race Traitor kids can come off with you little hellfire and brimstone speeches being that you yourselves are a privileged bunch of crackers who work, drive a car, probably pay rent, and buy evil corporate products. So where do

# Fifteen letters...

a total fascination with what I'll call *revolutionary name dropping syndrome*. R.T.'s blatant disregard for historical accuracy concerns me greatly considering my profession as a high school history teacher. R.T.'s rhetoric and emphasis on sensationalism is simply the result of shotty research and subjective embracing of Leftist revisionism. "Capitalism itself" was not founded on "the creation of race—the fucking primitive accumulation of capital" as R.T. so contends. Anyone interested in a more accurate depiction of the development of capitalism need only to read the literature of any objective perspective. The revolutionary development of capitalism certainly did not take place in a historical vacuum where white, European conspirators, sought to eliminate any person or group of non-European ethnicity. R.T.'s critique of historical people as well as larger, conceptual themes, appears shortsighted, juvenile, and without purpose (except to accuse and scapegoat).

Now it would be quite easy to go from one silly R.T. comment to the next, addressing their intellectual shortcomings, countering their absurd claims that culture is defined by the shade of one's skin, condemning their racist and patronizing views on such individuals as M.L.K. or citing their obvious feelings of guilt and fear but that would be both easy and not worth my time (for the act of teaching the young something valuable and without malice is far more rewarding). I hope R.T. did not dupe you and I feel assured that many like me, will protest by sending responses to this publication.

I would like to conclude by expressing various concerns about the state of punk politics. Why have punk politics become a sterile replication of obnoxious S.L.A. manifestos; with their strategically placed Left buzz words? I am increasingly alarmed at the development of a very conservative climate within the punk community. Critical dialogue has been replaced by the rhetoric of emotion. Subversive ideas have been dismissed because they do not adhere to the orthodox Left. Why the immortalization of trendy revolutionaries whose practices of malice and murder go unquestioned and are subsequently omitted from discourse (i.e. romanticizing post-colonial regimes,

two

four

three

five



you get off coming up and telling everyone else that we do all this evil shit, and you yourselves take part in it. What kind of example are you setting? And what exactly do you want us to do? The only thing I can really think of would be total war against all this corporate and gov't run bullshit, but violence is wrong, right? You have no right to condemn people for all the same shit you do. Also you address the punk scene as being "so closed minded." Well at the North Carolina Fest my friend A.D. said, "... I don't care about Burma." Then I believe it was your bassist that said "I don't care about you." Such blatant hypocrisy from the people that act so pious.

Alix and Carlton, when your band played at the N.C. Fest you said "I hate you white people." You are two other fucking people that were saying no-one is open minded in punk. Well you might not have the power to be racist, but that was damned prejudice. So only minorities should be allowed to participate in punk now? Isn't that closed minded. I'm sorry guys, but you all seem very nice and all, but you are nothing more than hypocrites, and you seem pretty fascist at that. Punk is about acceptance, and being open minded. I didn't walk out of the room when Race Traitor or Behold the Pale Horse played. I watched, and listened. But it was just bullshit. I'm open to all ideas, but why should anybody listen to hypocrites. Are you safe?

P.S. You may now think I'm just some racist cracker, but in reality I am more open minded than any of you because I listen, and I don't condemn others. You should go on tour with Earth Crisis or Focused. Race Traitor, your singer Mani does have his head on right when it comes to metal.

Let's all be friends.

—Dan Temple/487 Bimini Lane/Indian Harbour, FL 32937

## six

Dear readers of this 'zine and HaC staffers,

I hope that you all didn't read Alex's letter in issue #13 and automatically assume that his fest in Greenville, NC was a success. I'm going to try not to complain solely about the fest, but other little things that bothered me about the letter. Everyone I know was extremely irritated with the fact that a lot of bands scheduled to play the fest canceled. I've never heard of this cancellation phenomenon before, but it put a lot of people in a bad mood for the entire event. Not that bands make a lot of difference, but most everyone left after the first day. Another contributing factor to the downfall of the fest (in my opinion) was the fact that there were no non-fest activities and no info sheets printed up on the city of Greenville for cheap (and vegetarian/vegan) food, rooms, and non-fest related fun. It would help if people could find places to stay and eat besides corporate whores such as Micky D's and Motel 8. I thought there would be a little more community to this function. In regards to what Race Traitor pulled, I along with a good majority of people, was bewildered by the band's actions. Mani, one of the band's members, decided to turn the whole fest into a big argument even during other bands' sets. Torches to Rome were forced to play a short set while Mani asked the guitarist from Torches what he had for a lunch that day. He replied saying that he had a hummus sandwich, then Mani said, "Do you know who hasn't eaten today?" How petty can you fucking get? Basically, I think Mani and some of the members of Race Traitor wanted to make themselves a "respected" hardcore band by arguing just for the sake of arguing. All I can say is that the entire festival was a disaster. Thank god I got to see some of my friends that I hadn't seen in a while and got to see Jesuit, Torches to Rome, Seein' Red, Four Hundred Years, Palatka, and Anasarca play, or it would've been a complete waste of time. Even though I have been ragging on the entire event in this letter, I commend Alex for trying to do something. I wished it would've worked out better. Maybe next time. Take care.

—Greg Neate/333 Vawter/Blacksburg, VA 24060-0017

## seven

HeartattaCk,

DUH!!! I can't believe you actually wasted space in your magazine on a Race Traitor interview. Anyone that has seen this band must agree they are not only the biggest bunch of cry babies, but they are one of the worst hardcore bands out there. For anyone not familiar with these brain surgeons, let me

give you a history lesson. These "trendsetters" are the biggest phonies I've ever seen. Whatever style of music is popular at the time, they will cash in on. Their first band, Everlast, was nothing but an Earth Crisis Victory wannabe band. Coincidentally this was around 1993 when that crap was in its prime. When that flopped they decided to form a band called Hinckley which was a blatant rip off of Groundwork. They should have just remastered a Groundwork 7" because it's as if they didn't even try to put any of their own ideas behind the music at all. When this frisbee was released and got terrible reviews, they once again called it quits. Now they are Race Traitor and they are taking a different approach. They are trying to surround themselves in controversy, thus drawing attention to themselves. Kind of like Integrity tried to do in 91-92. They need to draw attention to themselves any way they can, since their music sucks, unless of course you happen to like to listen to feed back and china boy cymbals. They need to stop listening to so much Honeywell and they need to stop trying to kiss Los Crudos' asses!! What do they know about the working class anyway? Their families are all from some of the richest suburbs of Chicago and their entire lives were basically handed to them. In case you all were wondering, I'm from Chicago so I know what they are all about.

Signed, just another CRACKER

## eight

HaC,

I'm writing you in regards to HaC #13. Normally I am very impressed by HaC's layout, but one aspect of this issue really bothered me. I eagerly flipped through the opening pages, in anticipation of reading the always intelligent columns contributed by various individuals. However, upon seeing Chris Jensen's column I realized that this issue's columns would be less enjoyable to read. I am, of course, referring to the red box which surrounded the opening paragraph (I believe it's referred to as the "second color" in HaC 10). I have never needed to wear glasses, and have had nothing but positive reports from my optometrist, but I practically gave myself a stigmatism squinting to read Mr. Jensen's column. I finished Mr. Jensen's column and forgot about the whole thing, until, six pages later, I was faced with another eye straining paragraph. I have no problem with adding a "second color" to HaC, but in the future please choose a color that will not put stress on the dedicated eyes of your listeners.

Much love and respect...

—Brian David Howells/Flint Box 215/Mt. Olympus Dr./Syracuse, NY 13210

## nine

Cotton Winds

I feel it necessary to share this personal experience with you, not to preach any politics of socialism or any such values per say, but to simply exchange a story. You the reader are free to construct your own judgment. A short time back, I joined a schoolgroup on a trip to Russia. While in St. Petersburg, our hotel was across the street from the Alexander Nevsky Lavra. Lavra is a Greek term; translating as "privileged monastery." Alexander Nevsky was a Russian prince of the thirteenth century. Inside this lavra is a cemetery for Russian notables; Tchaikovsky is buried there. The monastery resides in the greener section of St. Petersburg, so the cemetery doubles as a park. It is a really beautiful place to take a walk if you happen to live in the city. Anyway, on our final evening in the city, my friend Lauren suggested that we go there and hang out. Along with two others, we crossed the street; care packages in hand lest we encounter any of the city's homeless. Not much was going on that night, the streetcars were out. We happened to have been staying in the city during the summer solstice, or "White Nights," so at ten o'clock it was still dusk out. During these "White Nights," the wind shakes cotton from the poplar trees, so while we were walking, little whisks of cotton danced in the breeze like snowflakes. We laughed and giggled happily along the way, carrying on but being mindful of the gypsies. After passing through the gate, we were passing over the canal bridge when we saw someone a ways up the monastery's road. It appeared to be a young child. It sat on a tiny chair, and had a wooden crate at it's front to serve as some form of table. At first I thought that the child was selling something. At a second glance, however, it

appeared that the little girl was homeless. This proved to be true, seeing that she had a small can at her feet to collect charity from passersby. Another little girl, slightly younger, was seated a bit farther down the road, a similar coffee can at her feet. This proved to be a difficult encounter, for I had not prepared myself that I might meet children in this monastery. As we walked by, we smiled to greet her, and gave her small bags of candy. After we gave her young friend some candy, I saw two older homeless women sitting against a far wall, apparently the kids' mothers. After reaching into my wallet, I approached, roubles extended, saying "Here, go get something to eat." Although they probably had no idea what I had said, they were thankful all the same. "Spaciba." However, I could not get my mind off of the young girl. She sat there, rocking back and forth on her chair and humming a pretty song. Seeing the playful innocence of childhood amidst such poverty, something deep inside of me ticked. This did not feel good; I had to walk a ways up the road and collect myself. My back turned far from all of my friends, I completely broke down. I just could not take it rationally; it was just too fucking sad. Here sat some little kids with so little, except it was not like the kids suffering you see on those television commercials. It was right there in front of me, suffering not disconnected by a television set. It's one small world, and we're all a part of it—the fortunate and the poor. My one friend came over to talk to me, and I tried to hide the state I was in, but I couldn't. I had been reduced to weeping openly at this point, and I could not act as if I had gone unscathed. After she and others had comforted me and helped me calm down a bit, we went over to spend some more time with the kids. The older girl's name was Nastia; she was seven years old. Her younger friend, a three year old; I did not get her name. We ended up sitting with them for about twenty minutes. At one point, I offered her a Pez candy. She looked confused, not understanding how to use the completely foreign Pez dispenser. To try to show her, I pulled back Daffy the Duck's head, and exclaimed in mock amusement when the tiny pink candy appeared. However, she tried to bite it out of the duck's mouth in the form of a kiss. It was funny. Then we did some drawing. I drew her a tiny stick figure holding a Russian flag. Incidentally, that very day, the Russian people took the initiative for the first time to vote in a democratic presidential election. Hopefully, in their decision, they will be as victorious as the tiny stick figure that I drew. In turn, she drew me an illustration of the Pez dispenser I had given her. It was a losing battle at this point, my tears dripped softly to the curb. When I went to take her picture, she gave me the most beautiful smile that I think I have ever seen in my entire life.

It was a very generous gesture on the part of the mothers to allow us to take pictures. When we asked in our very limited Russian, they obliged readily; I guess they seemed pretty excited about the idea of visiting American kids taking their children's pictures. Our teacher came along, and we got their addresses. (whatever sort of addresses homeless people have, I don't know.) I hope to write back sometime within the next few months. Anyway, this whole experience sort of made me think about the system we live under; the system our society is now soliciting into the lives of the Russian people through our corporate imperialism. In any country with a capitalist market, no matter how wealthy and prosperous an individual or group of individuals collectively may become, their will always be a group of people at the bottom of the economic food chain. (AKA, poverty.) Now more than ever, the idea of someone having to survive in the streets while others can go to McDonalds (*I certainly do not advocate patronizing McDonalds, of course*) for dinner does not make a whole lot of sense to me anymore. Hell, I still can't make sense of it all. I'm uncertain if this will push me in a certain political direction right now. Thanks for your time.

—Jim Lopezzo

## ten

HaC,

I walk around at night sometimes, usually alone just to get a breathe of air and some time to think. The air doesn't taste very clean, but who am I to speak out against it when I use a car everyday of my life. I've been meaning to ride a bike more often but everything seems so spread apart, maybe the bus is a better idea. But then again the bus stops running at a certain time.



I'd been thinking about moving out of the suburbs into a city maybe Chicago with a friend or two but the air is pretty horrible in cities.

Well, sometimes upon walking I get stopped by the police just to make sure I'm not doing anything "wrong." I sit and wonder who is running this world for who's benefit. It seems that maybe when the country first started running the police were at the peoples control but now it seems quite the opposite. I usually give them a hard time. I don't even do it on purpose anymore. It seems its a natural reaction to any type of authority. They usually leave me alone after they've checked my i.d. and made sure that I wasn't "illegal." First they check for i.d. to check my age, make sure that I'm a U.S. citizen, and then ask questions why I'm out at this time. I wonder what they'd do with me if I was an illegal alien, I believe they have special places for those of whom aren't citizens. These places closely resemble prisons and concentration camps.

Maybe if I start wearing jogging shorts and carry around a bottle of water they'd leave me alone more often.

Well, just the other night I walked past one of my friends houses. At the front of the complex there is a gate. If you live there and have your card proving your residence the gate opens and lets you in. There's another gate for those who either couldn't afford the card to get in their own housing development and those of whom are visiting, picking up, or dropping off someone who lives there. Sometimes the guard will let you in pretty easily as long as he/she gets down your license plate number and hands you a slip to put in your windshield. Sometimes the guard is complete pain in the ass even when you live there. I don't know how frustrating it must be when you have to explain to one of these people that you live there and you want him/her to lift the gate.

So I walked on kicking rocks and picking up as many cans and wrappings as I could carry until I could finally dump it all. I thought about another one of my friends who lives in one of these gated communities. Too far to walk to though it won't escape my vision. Like the last gate there was two of them. Once again we had some explaining to do. After a good ten minutes we were just lucky enough to get one of those guards who is only doing the job to get paid. It wasn't one of those who felt some kind of god-like power trip. He let us in after taking down the plate number. But I do recall some of these guards giving us a harder time then some checkpoints do when entering a different country.

Well, we had directions to get to the house from inside the complex but I was just amazed at the size of the complex. To the left and to the right were houses and houses. Each side was big enough to be their own complex. We passed a couple of streets which followed in complete gigantic amounts of houses. We made it to a large intersection. Straight ahead was a couple of huge apartment buildings. Maybe three buildings straight ahead of us. I was completely amazed that all of this had been hidden. To the left the street curved around so I couldn't make out what else was back there. We turned right cutting the entire development in half. We curved around right and left, housing complexes everywhere. We made a left after a couple of streets. I lost track of the size of this place. The street we turned off of continued as far as the eye could see. We turned again, right this time. The houses were perfect in their uniformity, color-coordinated bushes marked every other house. It looked as if it was completely out of Disney World. It made me sick.

I didn't see nearly any of this gigantic place. To some it was nothing special, nothing new, and these people reacted the same way that they did to the new drivers licenses issued this year which are nothing less then credit cards containing a life's history in one quick sweep.

I thought about this one thing. It seems the reason I get hassled by the police at night is because the stores are not open so there is no reason for me to be out. That has been told to me time and time again by police that stop me in the middle of the night. It seems that if I'm not spending money then I have no other reason to be doing anything at all. If I am not working or shopping I should be sleeping. Even parks and fields are closed at night. The beach is closed at night and I've even been told that the sidewalk that outlines the beach is closed at night. Sometimes, almost all the time I wonder what can be done but "trespassing" and "loitering" are too easy to be pinned on me at that

hour. No court in the world would understand that I needed some time to walk around and think. Most of the time I'm being told that I "think too much" by police officers.

I think into the future "how long will it be until there is nothing but sidewalks and gated communities." It's been said before, "there is no unity in community." How long until every single neighborhood is fenced in? It's all been sold to us for our own "protection." And we buy it, we buy it all. Maybe that's why people are buying treadmills for home. They've got the vision for the future. How long until every home looks just like a rats cage. Not only have we domesticated the land and the animals around us but we've also domesticated ourselves. I see trees seeping out of a square foot of grass surrounded by concrete. And the animals that come out of these trees to walk around lie crushed at the roadsides. The humans run perfectly on the tracks they've set for themselves. It's not very often that you'll spot someone walking or riding a bike. And if you do you can bet that they're not on the grass. We run back and forth, to and fro. We live to run but no one will let me walk.

We cushion our feet from the awful affects of fast rate technology. It seems we spend so much time coming up with things to counter affect our "advances."

Rob Ridiculous/1853 NW 97th Terr./Coral Springs, FL 33071

## eleven

Dear HeartataCk,

I suppose I'll get straight to the point here. HaC reviewed the seventh issue of *Just Us*, our 'zine, in your latest issue, and the review pretty much centered around a few lines in the "Friend in the Fire recommends" list. The few lines read:

"[Friend in the Fire recommends] wiping off any makeup a not girl is wearing... (actually if they are wearing makeup at all there is a good chance they are pseudo-feminists. So change it to: wiping off any makeup on someone who is a so-called feminist but really has no fucking clue)."

The reviewer stated that *Just Us* was getting interesting until she came across this recommendation. She continued by saying: "It's always nice to hear a male view of what feminism is, since males are so educated on the topic." First of all, it was not a male who wrote the recommendation list, so I was wondering why the review made that assumption. Secondly: males cannot understand and study the feminist movement?... thus becoming quite knowledgeable about feminism and opinionated on tactics women should or should not use when combating the bigotry and unfairness in our society? If males cannot then, might I ask, can white scholars not write essays on African Decolonization? Can humans not understand certain pains a chimpanzee in an AIDS research lab goes through? Many can empathize with groups of subjugated or oppressed people in different ways, even if they are the privileged. Even more can sympathize. Though a female did write those lines, I feel obligated to defend males from the empirical judgment made by many females that no male can really understand the women's struggle. Yes, there are a hell of a lot of males who assume they understand everything so they jump right in and start spouting their mouths about things they have no idea of. And yes, because males are born into a culture where they are automatically on top, they generally find it hard to step away from that position, so they normally formulate their opinions with that ingrained inequality in the back of their mind. But this is not always the case, nor is it a solid foundation to say that a male cannot understand psychology. Though I would agree that the above statement about feminists and makeup is a bit extreme, I do see some validity in it. It is understood that for the most part men have subjugated women, not the women. But, equality, liberation, and/or freedom to participate in this disgusting capitalist game we call business (i.e. jobs, office workers, business persons) cannot be achieved just by changing the idiotic mind set of many males. These things cannot be achieved if social habits are not changed as well. Pornography, I would hope any feminist would agree, is one of the major degrading factors and social influence of our society in the media. PORNOGRAPHY MAKES MEN WANT TO HAVE SEX FOR THE PURE FUN OF IT. Yes, we should try

to change males and all that stuff, but as for myself, I am very pessimistic. I do not like many aspects of human nature and the longer I live in this society, the more I feel that a majority of humans are generally apathetic, greedy, violent, etc. (my views on the human race are also why I believe in direct action). This includes myself. Seductive clothing relates to pornography in that it advocates men to regard women as objects. If women were to all walk around in seductive clothing, equality would be a big joke. Makeup is used to enhance, and by many, to look "sexy." I suppose being opposed to makeup is taking this theory a step further... and for the sake of the feminist movement, a frivolous matter. Yet it still seems strange when a riot girl walks by with a half-shirt (with wonderbra), makeup obviously intended to look seductive, and the all-out appearance of an object a piggish male would pursue. It just seems a little funny. But, I would agree with the review in its last statement, that there are many other issues in the feminist movement which are more important than makeup.

However, disconnecting the makeup issue from the feminist movement, the use of makeup and related cosmetics such as cologne is a habit humans should kick. First of all, almost all makeup is made by companies who test on animals, and there is no refuting the immorality of that. Testing on animals for vanity purposes is sick, disgusting, and just plain immoral. Secondly, we live in a wasteful society, and take too much for granted. Seventy five percent of the political world has some sort of shortage, and we are sitting around enjoying our lives by smearing weird, expensive smells on us and elaborating our faces, hair, etc. These things are just unneeded and when looking at supply and demand, the rise and fall of certain economies, the money we spend in vain could easily be distributed throughout the world and make supply in third world nations possible. Supply and demand... of course... Instead of supporting a vanity corporation, shouldn't we be limited in spending our green paper, and give what we do not need to groups and organizations we support? Many of these companies pollute and while no one can be a perfect consumer in this piggish capitalistic game, she/he can at least attempt to do as little as possible to support these companies... only buying necessities and maybe a little more than that from companies, while trying to support smaller businesses struggling in the midst of our corporate haunted world. A consumer in America cannot be perfect, but at least we can try.

If you do wear makeup and smells, it would be interesting to make these things rather than buy them. Seriously, in the same way that left wing smokers can grow their own tobacco and roll their own cigarettes in order to avoid supporting the right wing of government.

Well, I guess this is was *HeartataCk* is for... a medium for expression in the hardcore scene. I suppose that is what all 'zines are for: a medium for expression. And Cara (she reviewed our 'zine), I hope you did not just put the 'zine down after reading that... the little that was in that issue means so much more than any recommendation list. Thanks sincerely, Max Woodfin

## twelve

HaC,

Last year, I was talking to "Jane" (now a senior in Methuen High School) about relationships, and we both agreed on how heartless and wasteful it is to make a girl/boyfriend the top priority over your mutual friends. "Oh, I'd never do anything so stupid as that!... That'd be, like... totally gay, just gay, y'know?" Surprised, I then asked Jane why she used the word "gay" to refer to something as lame or stupid, and she said "Well, that is a meaning of the word 'gay,' isn't it?" So off I go, flipping through a dictionary to validate this remark: Nope, nowhere was "stupid" or "lame" listed under the formal definitions of "gay." Embarrassed, she responded to that with "Well, it's because I hear it all around me; my friends use 'gay' in the same manner, and I've just gotten used to using it that way."

Now, I have long been a retiree to this "if it's stupid, I refer to it as 'gay'" language misconception and ultimately self-demeaning mentality. Yes, I once used "gay" in the same sense that Jane used it; to describe something as stupid, dumb, and lame. "Oh god! You wouldn't believe how gay that substitute teacher for Mrs. Petly is," or "I swear... Rob can be so



gay!" I used to laugh at this old Eddie Murphy record of my dad's a while ago, where Eddie told the audience that if the "fags" didn't like his humor, then they "can just get the fuck out." A few of my "friends" favorite rap groups, such as 2 Live Crew, would have lyrics poking fun at homosexuals. And boy, did my "friends" and I think it was funny to make fun of all those "faggots" we didn't like in school... why, "faggot" was the perfect word for someone who said something a little out-of-the-ordinary; an identification for a kid who acted or thought something remotely strange. This new slang was acceptable among all peer groups, and you didn't even have to know what a "fag" referred to in order to sound funny in front of your friends. Oh yes, that popular Guns N' Roses song, "One in a Million": "Immigrants and faggots, they make no sense to me, they come to our country, and think they'll do as they please..."

Well, that was years ago. Since those times, it didn't take very long for a few valuable things to process in my mind. I now understand why I used the word "gay" in reference to something I found dumb or stupid. I didn't understand homosexuality, and neither did any of the kids I hung around with at the time. Neither did Eddie Murphy, or Axl Rose, being at least twice my age. And so that was my world, small as it was; that was my mind, small as it was. I cannot remember ever being exposed to homosexuality in a positive sense; I recall learning only the negative attitudes toward homosexuality as early as fifth grade. And the reason all these kids (including me) felt it fitting to use the word "gay" to poke fun at someone/something is because to us, homosexuality was bad, alien, and fearful. Soon, the words "gay" and "Faggot" seemed to have lost their meanings as terms of sexual preference, for their new slang definitions had dominated our minds, without us (being sort of "analytically deficient") realizing why and if so not really caring about it much at all.

What really makes me sad is that what sort of mentality was years ago for me... is today for many people like Jane. The things that I took time to grow out, after what seems like a millennium of "mental absorption and stimulation," still live with so many people today. I find it very frightening when people fail to see the history behind their words. That is why I stopped my terrible habit of misusing words like "gay," "queer," and "faggot" in slugging, derogatory ways. I realized using those words in the sense that I did was a crutch, one that I'd be limping on for the rest of my life if I seriously didn't shape up my mouth and my mind. I realized that I didn't want to be another Axl Rose, or another Eddie Murphy, or just another kid who finds it safe to look at things in the easiest ways possible. And it hurts to think that a lot of those kids I knew in 7th grade are still stuck in the same frame of mind, judging from their conversations on my bus rides to and from school; overhearing their conversations in the hallways between classes, and their remarks to each other in gym class. Honestly... I've known kids who will state clearly their concern of the world being crippled with racial opposition... and at the same time, are still classifying people as "whiggers" (white nigger?! C'mon, really!!).

I know people like Jane are completely capable of realizing that their own misuse of words has much meaning behind it, because she seemed to understand after we talked about it. But how would some of those "friends" that I once knew respond to my confrontation on their traditional use of language? Would they care? Change??? Something "new" in their lives? But words are only words... right? Would Jane have cared why she continues to use her meaning of the word "gay" if I had not confronted her about it?

Do people still change? Do people still learn? Do people still grow?

— Steve Brodsky/47 Cypress Ave./Methuen, MA 01844

## thirteen

Dear HearattaCk,

Why are so many people so anxious to label others as racist, sexist, or homophobic? What is this liberal trend within the punk scene to spread rumors and condemn people based on shady or nonexistent evidence? Whose interests are being served?

Racist, sexist, and homophobic are serious things to call someone. We cannot use those words lightly. For example, the boy of Proceder en Contra

distro printed a catalog calling Bob Suren a "sexist asswipe." This accusation was based on a comment heard at a show he didn't even attend. Was this a careless mistake? A way to prove his own politics? A way to distract people away from his own prejudicial behavior? In any case, the only thing it did was upset people.

Similarly, the same boy opened my mail once I had moved out and found a copy of the nazi publication, "Resistance." Now, he didn't bother to ask me why I was getting this magazine or anything. This boy who I knew for months within anarchist and hardcore circles and on a very personal level, publicly declared me a nazi. When we had a confrontation, I explained to him that I was doing research on neo-nazi media and the importance of recognizing the enemy, he replied, "Well, if it's for research that's a different story." Why the fuck else would I have it? Why would the boy race to the grapevine with this accusation when it is obvious through my politics, activism, love of Audre Lorde and Mumia Abu-Jamal, dating of black girls and latino boys, that I am not a hitler-loving, jew-hating racist?!

I don't have an answer, nor do I care to wonder any more about the subject, but I do see this as an example of a liberal backlash out of control. If you have concrete evidence someone or something is truly fucked up, sure confront it, but why form imaginary divisions on the same side?

I feel better after writing this because I've seen too many nice people hurt by others jumping to conclusions and engaging in stupid name-calling. On a final note, know your enemies, but don't create false ones. Bye.

—Karolyn

P.S. Sorry I can't leave an address for correspondence. I'm going traveling and will have no reliable permanent address.

## fourteen

Help!

Due to a lack of intelligence in working with not even that new technologies like a computer, we've lost most of the addresses of people who ordered stuff from us or asked for a (wholesale) list or trading. Please spread this around and if you think you are one of these people, please, get in touch again! We just can't contact you anymore... and if you just want to get our catalogue, you can write as well, of course.

To the people who do a 'zine or something, could you please mention this fuck-up as well. It would be a great help. Thanx.

—Sacro Egoismo/K-BAAL/Felberstr. 20/12 / A-1150 Wien/Austria

## fifteen

Hac,

The following is an article that was removed from my school news paper only hours before printing.

If you want to print it, that would be cool. If want to know more about the situation you can write me at PO Box 511/Eau Claire, Wisconsin 54702 or call me 715.833.1972. My name is Bill. I'm sixteen years old...

We are taught of oppressive governments, which when a person speaks out against the state they are kidnapped, imprisoned, or killed. We are taught to appreciate the political freedom bestowed upon us in the United States. However, as far as the truth is concerned, that appreciation is built upon stones of institutionalized ignorance. Those who glorify this nation cannot see past the glossed over, shiny product of bureaucratic hypocrisy and the global imperialism of the American monster. Those who defy this empire are smacked with the hand of our secret police.

During the 60's era of social upheaval and public backlash, an all-out war was fought against political freedom in the U.S. by the ever trustful and always deceiving Federal Bureau of Investigation. Targeting many of the radical political groups of the 60's such as the Black Panther Party and the American Indian Movement, the FBI proved successful in their efforts to stifle leftist activity within our nation.

First cultivated in the early 1940's by the infamous J. Edgar Hoover (former director of the FBI) were a series of operations called COINTELPRO's (Counter Intelligence Programs) designed to destroy political organizations which were considered

subversive. Nearly all the tactics employed by the Bureau were illegal and highly criminal, ranging from campaigns of misinformation to outright murder and assassination.

One of the first groups to feel the tight grip of the FBI's reign of terror, was the Socialist Worker's Party (SWP). At the time, 1961, socialists were earning places on ballots and gaining respect as legitimate candidates by the American public, until the FBI intervened. By flooding newspapers with fake letters from the SWP in attempts to "demoralize" them and random raids on party offices (in each incident valuables were ignored and only papers were taken), the FBI took the SWP name off of the ballots and eliminated any chance of the SWP to hold office.

As time went on, the Bureau expanded COINTELPRO's to many more and much larger political factions. One of the most well-known groups disrupted by the FBI was the Black Panther Party (BPP). Working to unite African-Americans and create strong black neighborhoods, the BPP's militant stance on black liberation was classified as subversive and thus experienced some of the hardest hits ever exerted during a COINTELPRO. Although the Black Panthers fell victim to COINTELPRO's many times, the following are just a few examples of the FBI's activities.

In a careful and precise effort, the FBI provoked the US (United Slaves) Organization—another black liberation group which once worked together with the BPP—to engage in a physical attack on the BPP, which resulted in the murder of two Black Panthers (Bunchy Carter and Jon Huggins) on January 17, 1969. Letters were sent to the BPP by the FBI in the name of the United Slaves Organization—bashing the Panthers and creating a tension between the two groups. The FBI would send letters to the US Organization in the name of the BPP, exacerbating the already strained relations. Assortments of cartoons and pamphlets were distributed by the Bureau—each of them slandering either group. The FBI had divided the two groups, once strongly unified, because they saw the threat of a solidarity between the active political groups. Besides that, the murders that took place completely destroyed the success of the black empowerment groups.

An FBI agent by the name of William O'Neal infiltrated the Chicago BPP and rose up to the ranks of Chief of Security. He became a personal bodyguard to Fred Hampton, the promising nineteen year old leader of the Chicago BPP. O'Neal provided police with an intricately detailed floorplan of Hampton's apartment, which was used to conduct a destructive raid on December 4th of 1969 upon Fred Hampton's dwellings. The night of the raid, O'Neal successfully drugged Hampton's Kool-Aid, sedating him into helplessness. At 4:30 am, two armed squads busted down the doors of the apartment and proceeded to execute a sleeping man named Mark Clark, who died instantly with a point-blank shot to the chest. Then, a young lady named Brenda Harris was shot and killed. Finally, they went for Fred Hampton, who was in the exact position described on O'Neal's floorplan. A total of forty-two bullets were found in Hampton's skull.

During April of 1971, J. Edgar Hoover claimed to officially terminate the COINTELPRO's in order to "avoid embarrassment to the Bureau," but only after the atrocities had been made public and had drawn considerable outrage. However, there is painful evidence that the legacy still continues, as groups like Earth First! (militant environmentalists) are being targeted.

So, is this America? Have the ashes of freedom been buried along with the scorched remains of those who rose up against oppression? What does it mean to be patriotic when dissidents are gagged into silence by the threads of our flag and beaten into submission by Uncle Sam himself? Freedom has taken on a whole new meaning. Just keep your mouth shut and you'll be safe.

For further reading:

Agents Of Repression: The FBI's Secret Wars Against the Black Panther Party and the American Indian Movement. by Ward Churchill and Jim Vander Wall.

COINTELPRO: The FBI's Secret War Waged Against Political Freedom. Edited by Cathy Perkus With an Introduction by Noam Chomsky. — Bill

... page 57  
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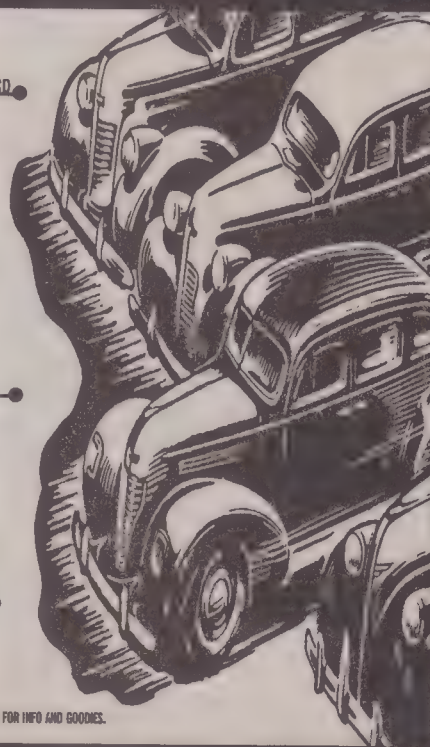
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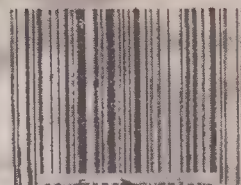
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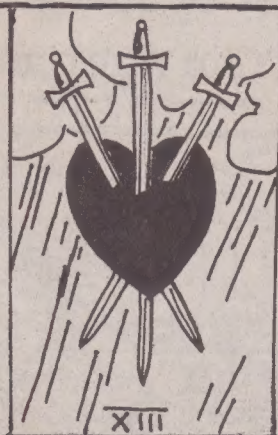
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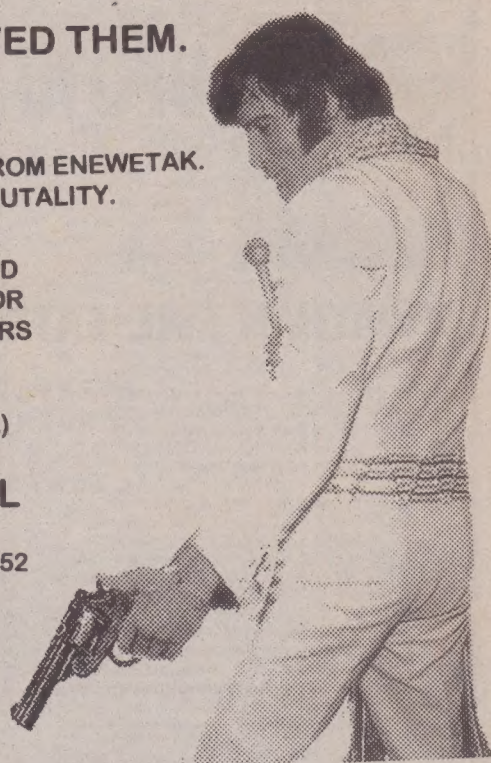
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 LOS CRUDOS - CANCIONES PAR LIBERARER  
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# EBULLITION RELEASES:

<b>PORTRAITS OF PAST</b> - 0100110 LP	VI
<b>AMNESIA</b> - Comp LP w/Failure Face, Inhumanity, Car Vs. Driver, Ordination Of Aaron, Three Studies For A Crucifixion, Scout, Thumbnail, Stephen Hero, etc...	VI
<b>ECONOCHRIST</b> - double CD	Y
<b>BLEED</b> - True Colors Running 7"	III
<b>SEEN' RED</b> - Marinus 7"	III
<b>MONSTER X</b> - 7"	III
<b>EX-IGNOTA</b> - Lazarus Is Back... 7"	III
<b>HEARTATTACK #10</b> - comp LP w/Amber Inn, Manrae, Union Of Uranus, Jihad, Shotmaker, ex-Ignota, Loomis Slovak, Incurable Complaint, K.A.S.H., etc...	VI
<b>MANRAE</b> - 7"	III
<b>AMBER INN</b> - 2nd 7"	III
<b>LOS CRUDOS/SPITBOY</b> - split LP	VI
<b>XXX</b> - double comp LP or CD w/Endeavor, Threadbare, Well Away, Monster X, Frail, Groundwork, Policy Of 3, Via, Shatter The Myth, Portraits Of Past, Pogrom, etc...	Y
<b>FUEL</b> - Monuments To Excess LP repress	VI
<b>ILLITERATE</b> - comp LP w/Wounded Knee, Nothing Remains, Golgatha, Hypocritical Society, Ivich, Finger Print, Kina, etc...	VI
<b>LIFE... BUT HOW TO LIVE IT?</b> - 12"	V
<b>JARA</b> - three song 7"	III
<b>PORTRAITS OF PAST/BLEED</b> - 7"	III
<b>STILL LIFE</b> - From Angry... double LP	Y
<b>ECONOCHRIST</b> - Skewed 7"	III
<b>ECONOCHRIST</b> - Trained to Serve LP	VI
<b>ECONOCHRIST</b> - Another Victim 7"	III
<b>3/12/93</b> - comp 7" w/Sinker, John Henry West, Manumission & NFTLOT	III
<b>ICONOCLAST</b> - Groundlessness Of... 7"	III
<b>ICONOCLAST</b> - the 1st 7" (rerecorded)	III
<b>ICONOCLAST</b> - CD both 7"s & more	V
<b>SPITBOY</b> - True Self Revealed 12"	VI
<b>SPITBOY</b> - Rasana 7"	III
<b>GIVE ME BACK</b> - comp LP with Downcast, Born Against, Econochrist, Spitboy, Man Lifting Banner, Bikini Kill, Struggle, End Of The Line, Suckerpunch, Sawhorse...	VI
<b>DOWNCAST</b> - LP	VI
<b>DOWNCAST</b> - 7"	III
<b>STRUGGLE</b> - 7"	III
<b>STRUGGLE</b> - 7 song/thing 12"	VI

# EBULLITION SPLIT LABEL RELEASES:

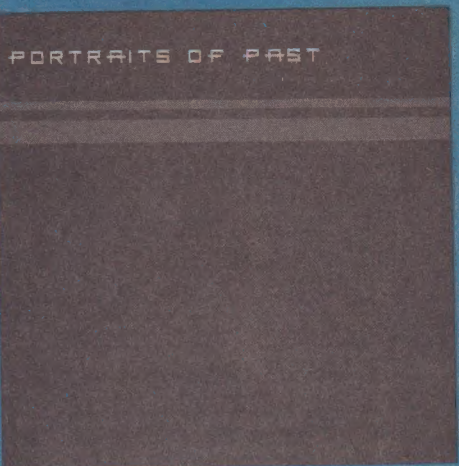
<b>SAWPIT</b> - 7"	ebullition #35.5	III
<b>INCURABLE COMPLAINT</b> - Blue Horses 7"		III
<b>JULIA</b> - LP (same as Bloodlink CD)	#30.5	VI
<b>FLOODGATE</b> - 12"	ebullition #13.5	VI
<b>MOSS ICON</b> - 12"	ebullition #16.5	VI
<b>FAILURE FACE</b> - 7"	ebullition #22.5	III

# NO ANSWERS MAGAZINES:

<b>NO ANSWERS #10</b> w/Born Against, etc...	A
(please note that #10 and #10.25 have different prices)	
<b>NO ANSWERS #10.25</b> (\$1 in USA \$2 to the world)	

# OTHER MAILORDER SELECTIONS:

<b>I CAN'T LIVE WITHOUT IT</b> - comp LP w/ Botch, Amber Inn, Closure, Breakwater, Inhumanity, Milhouse, Cuyver One....	VI
<b>FOUR HUNDRED YEARS</b> - LP	VI
<b>KURT</b> - LP	VI
<b>HIS HERE IS GONE</b> - LP	VI
<b>SIREN</b> - Becoming Wheels LP	VI
<b>SIREN</b> - BEcoming Wheels CD	Y
<b>COLEMAN</b> - 7"	III
<b>RINSE</b> - 7"	III
<b>HARDWARE</b> - 7"	III
<b>DRIFT/JONAH</b> - split 7"	III
<b>NO IDEA</b> - double comp LP zine w/Braid Threadbare, Still Life, Locust, End Of The Century Party, Brutal Truth, Cavity, Horace Pinker, Sideshow....	Y
<b>PLANET ROCK</b> - CD comp w/Cornelius, Hell Bender, Eddy, Premonition, etc...	V
<b>EMILY</b> - Riverrun CD	V
<b>EMILY</b> - Tinker Toy 7"	III
<b>EMILY</b> - Finer Time 7"	III
<b>BLINDFOLD</b> - Asteroid 164 CD	Y
<b>MUSIC DOES A BODY GOOD</b> - comp CD w/Endeavor, Devoid of Faith, Holeshot, Weston, Lifetime, Ensign, etc...	Y
<b>MUSIC DOES A BODY GOOD</b> - comp LP	VI
<b>FRAIL</b> - CD	Y
<b>JULIA</b> - CD	Y
<b>SPOOK ENGINE</b> - CD	Y
<b>GIRL PLUNGE</b> - CD	Y
<b>YO HABLO</b> - comp 7" w/Animal Farm, Jara, Spitboy, Assfactor 4, Copout, etc...	III
<b>STUPID BY THE GRACE OF GOD</b> - 7"	III
w/Toast, Bedlam Hour, Unheard, Tanka	
<b>WHAT APRIL SHOWERS BRING...</b> 7" comp w/In ANo, Barrel, Failsafe, and The Soviets	III
<b>VICTIMS OF HATE &amp; VIOLENCE</b> - double 7" w/Andon, Pinhead Circus, Manchurian Candidates, No Fraud, Fuckface...	VI
<b>EDUCATION</b> - comp LP w/Floodgate, Policy Of 3, Bleed, Kisses'n'Hugs, Horace Pinker..	VI
<b>EUCARIST</b> - LP	VI
<b>REPUBLIC OF FREEDOM FIGHTERS</b> - LP	VI
<b>CONNIPTION</b> - 7"	III
<b>SCAPEGRACE</b> - Plead 7"	III
<b>HALF MAN</b> - As Everything Fell Apart CD	Y
<b>HALF MAN</b> - As Everything Fell Apart LP	VI
<b>BREAKWATER/CLOSURE</b> - split 7"	III
<b>JUDAS ISCARIOT</b> - 7"	III
<b>JOUGHDAWNBAKER</b> - 7"	III
<b>JIHAD</b> - Old Testemmnt CD	Y
<b>HARRIET THE SPY/THREE STUDIES FOR A CRUCIFIXION</b> - split 7"	III
<b>SHOULDER/MORNING AGAIN</b> - 7"	III
<b>MAXIMILLIAN COLBY</b> - CD	Y
<b>HELLBENDER/GRIVER</b> - split 7"	III
<b>EQUITY</b> - 7"	III
<b>MORNING AGAIN</b> - 7"	III
<b>MALEFACTION</b> - 7"	III
<b>THE SUSPECTS</b> - New Dawn... CD	Y
<b>LICKITY SPLIT</b> - Volume Won CD	Y



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